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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD.

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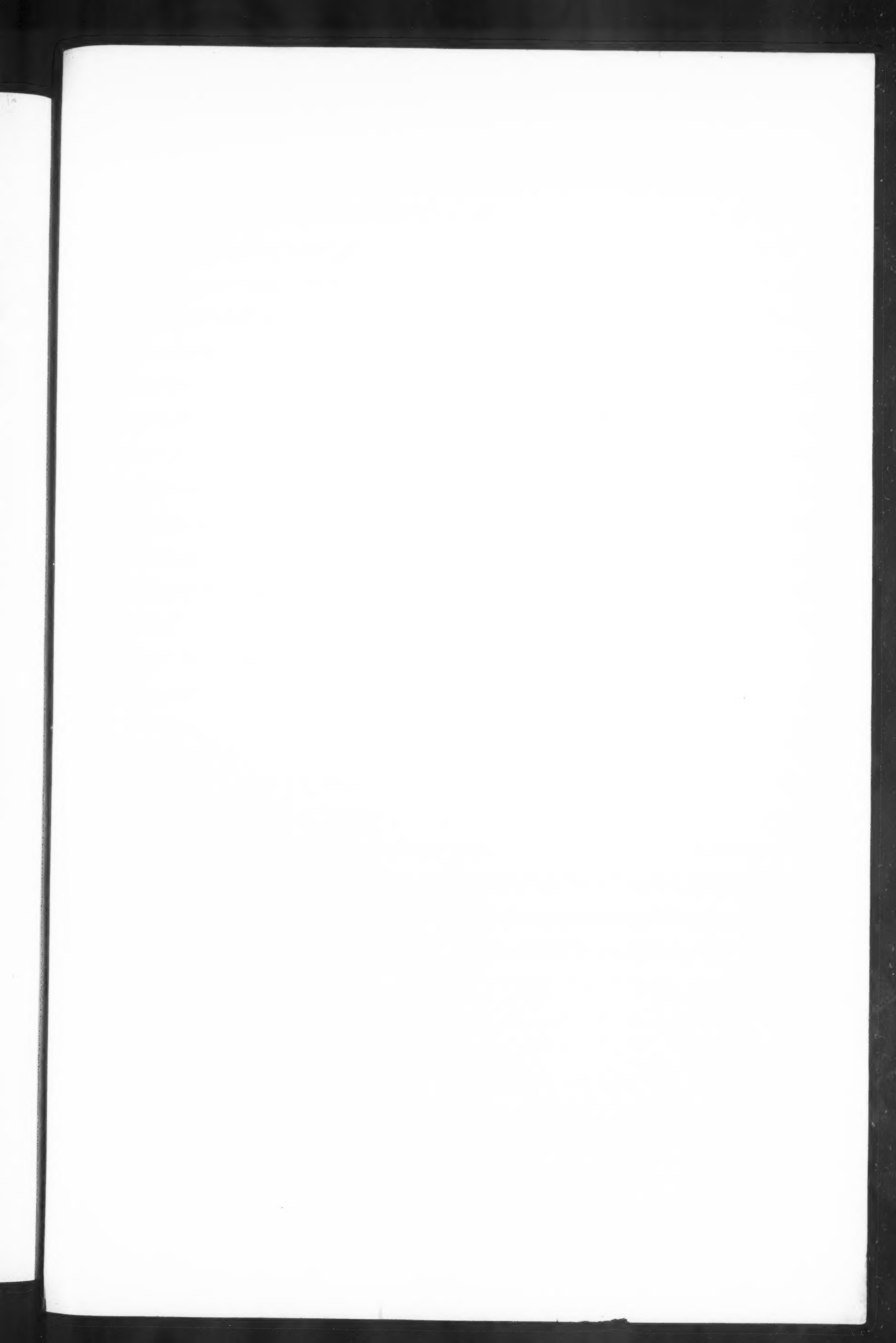
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Life Series No. 6

Supplement to THE ART AMATEUR, May, 1897

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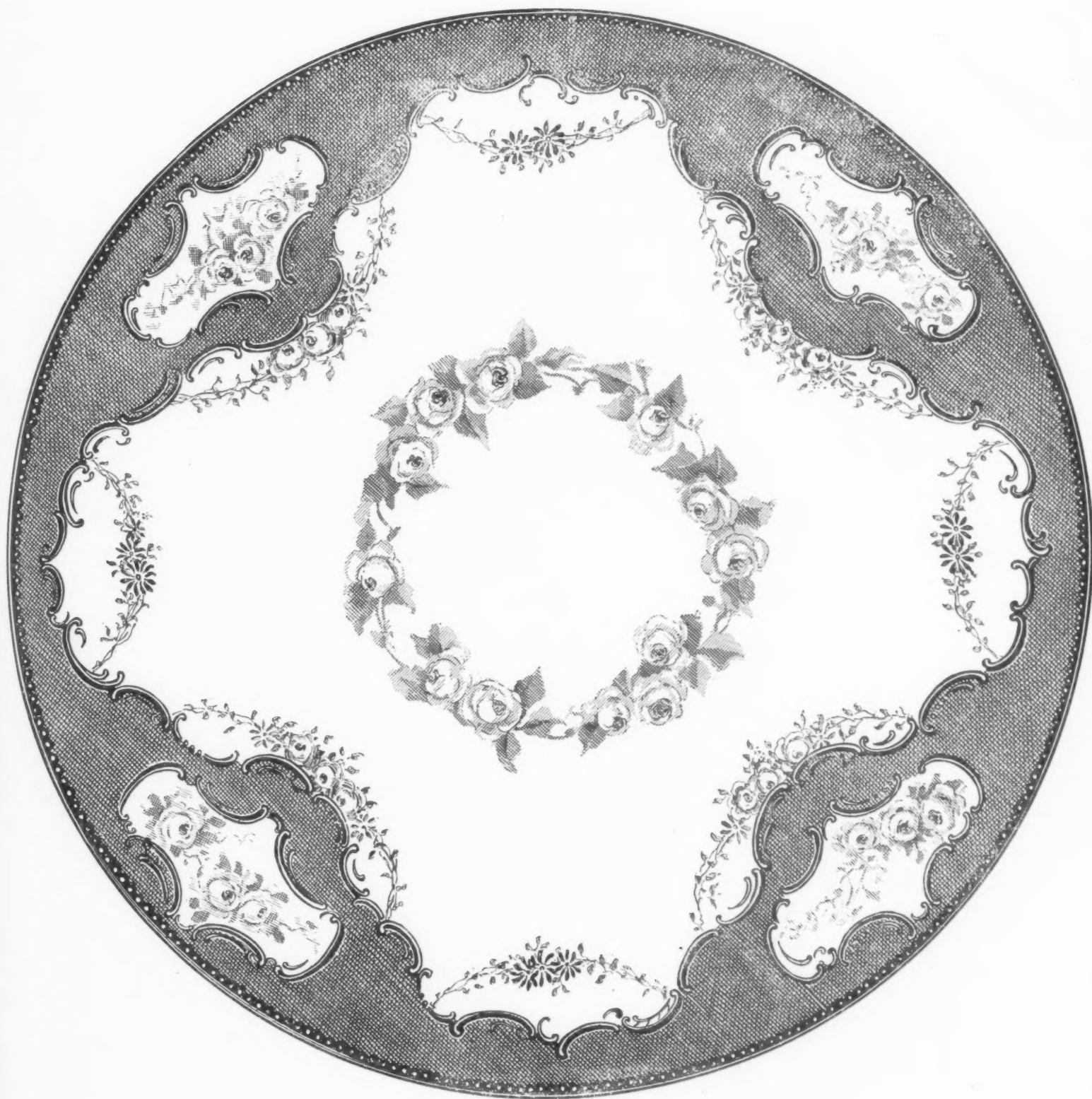




The Art Amateur Working Designs.

Vol. 37. No. 5. May, 1897.

Plate 1 - No. 12



NO 1790.—DECORATION FOR A PLAQUE IN SÈVRES STYLE, By MARY ALLEY NEAL.



NO. 1791.—RENAISSANCE BORDER DECORATION. FROM AN ANTIQUE MODEL.

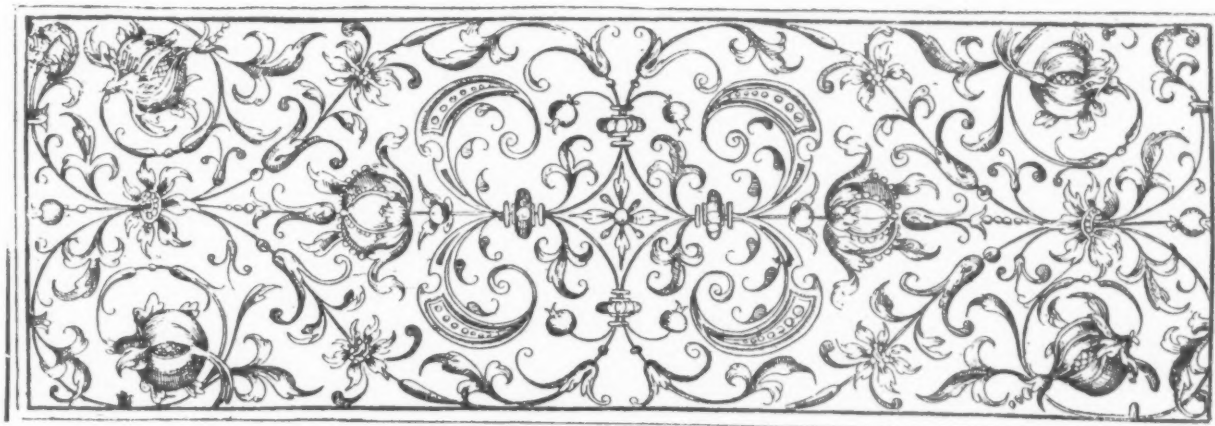


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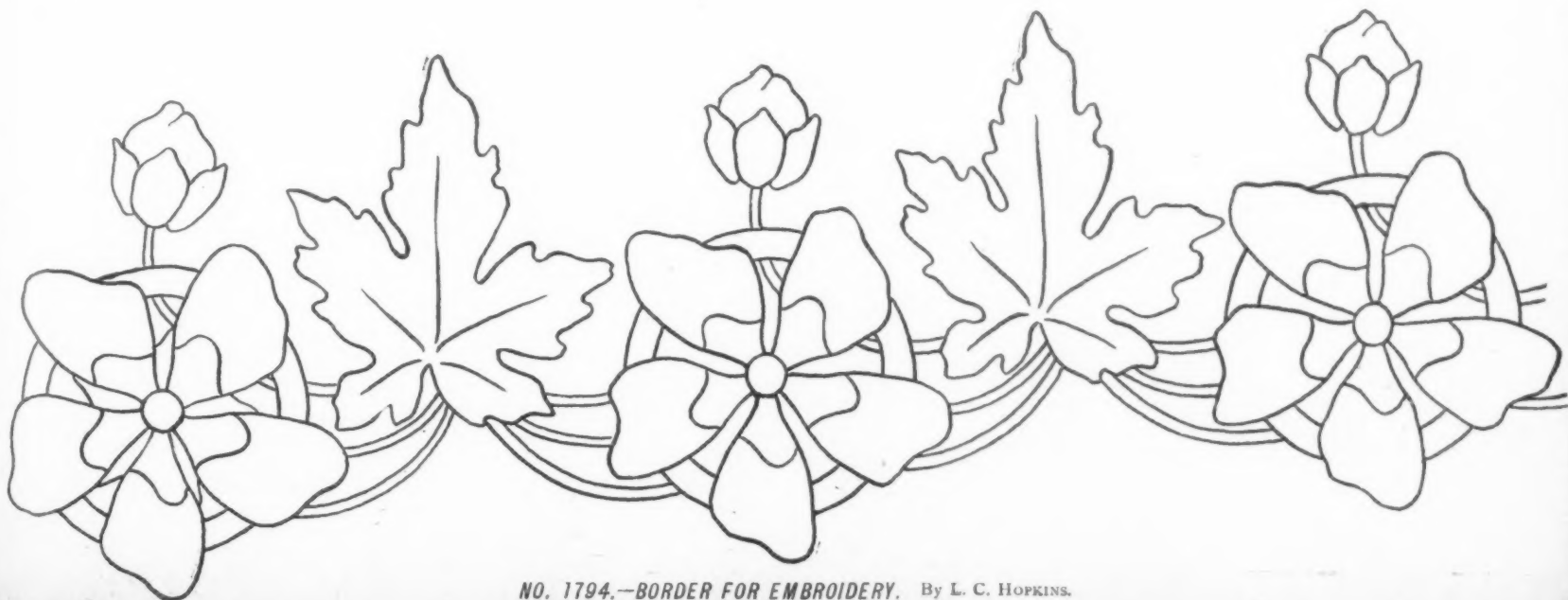
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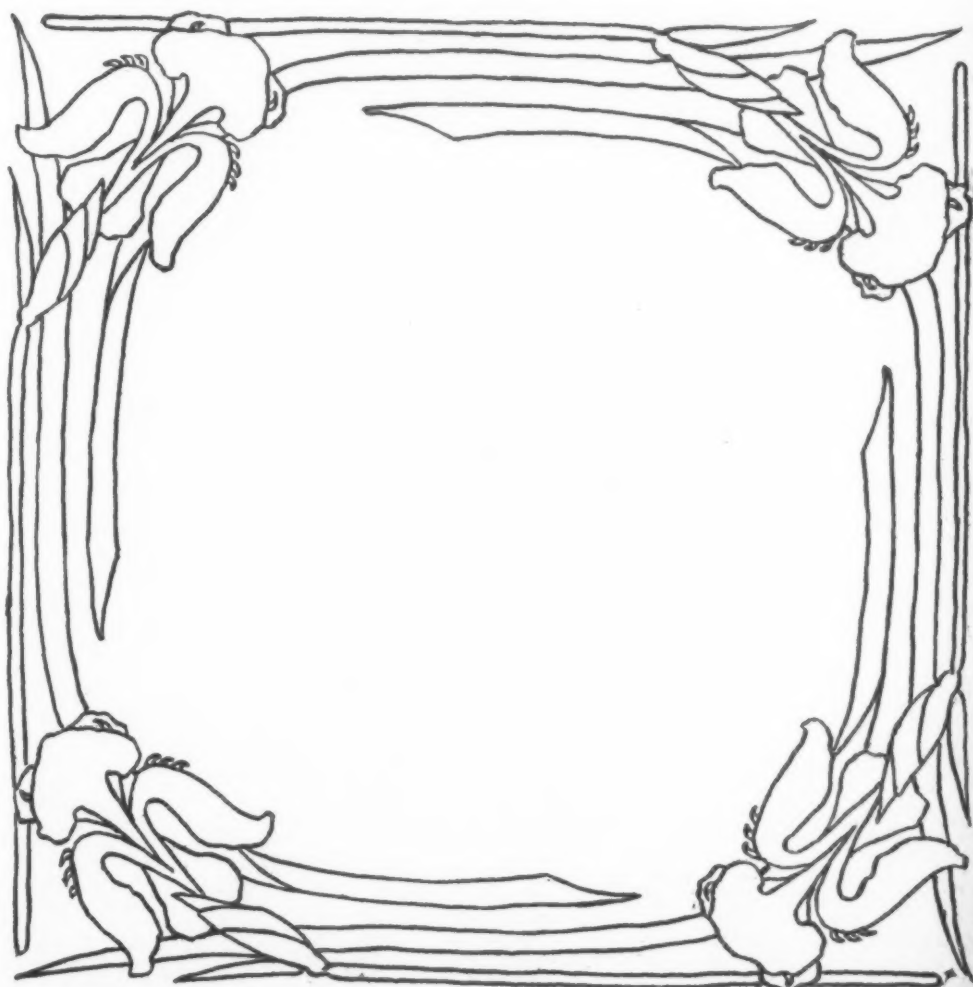
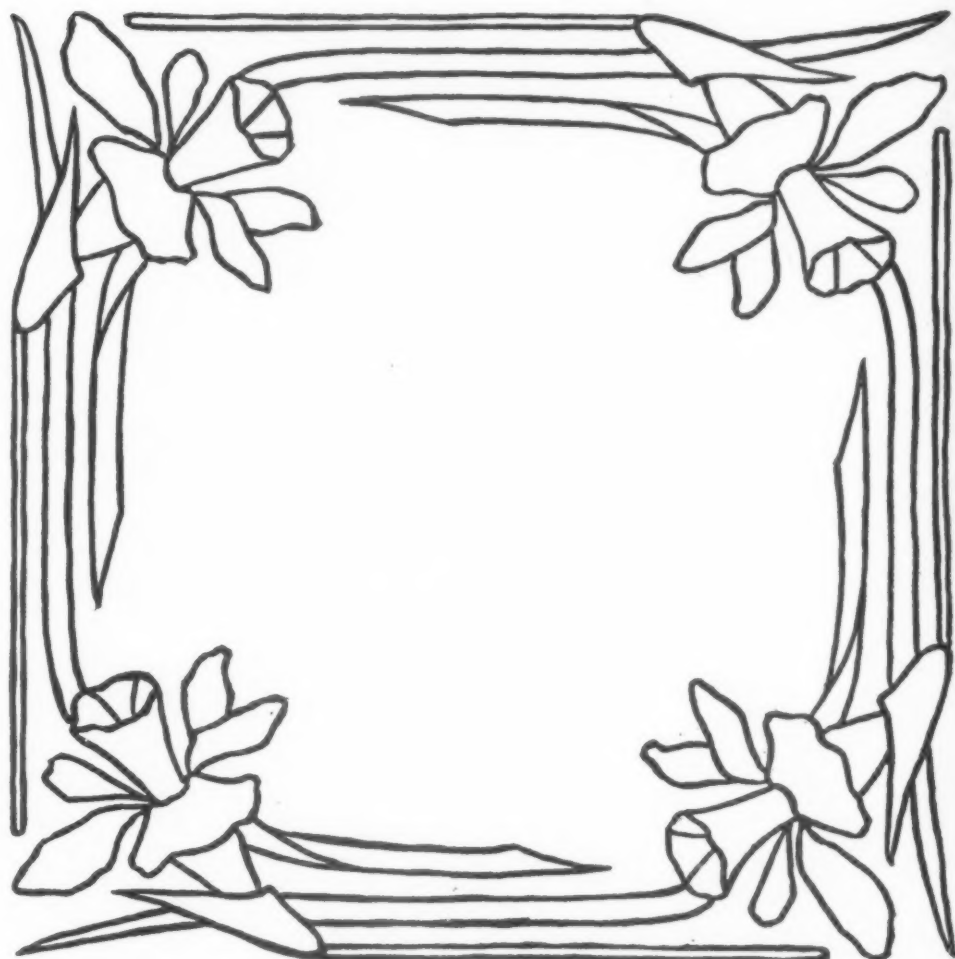
NO. 1793.—RENAISSANCE DECORATION FOR GOLD OR ENAMEL WORK ON GLASS OR CHINA.



NO. 1794.—BORDER FOR EMBROIDERY. By L. C. HOPKINS.

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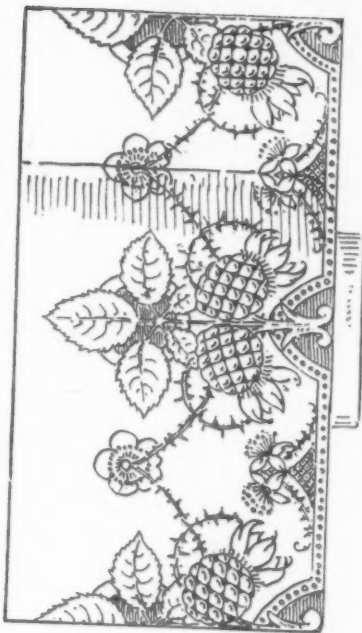
Plate 3—No. 12



NOS. 1795-1796.—EMBROIDERY DECORATION FOR
DOILIES; OR FOR THE DECORATION OF
PORCELAIN TILES. By F. A. COCKE.
NO. 1797.—EMBROIDERY BORDER DECORATION.
By L. C. HOPKINS.



Plate 4-No. 12



China Painting Designs.

- NO. 1798.—DECORATION FOR A TRAY. By FANNY ROWELL PRIESTMAN.
 NO. 1799.—BLACKBERRY DECORATION FOR CUP AND SAUCER. By IUSE KOCH.

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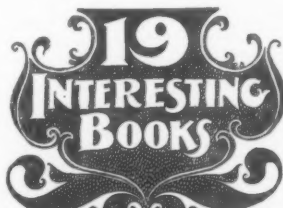
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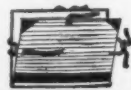
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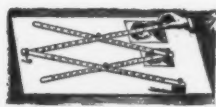
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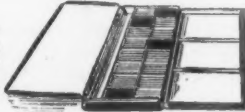
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DEVOTED TO ART IN THE HOUSEHOLD

VOL. 36.—No. 5.

NEW YORK AND LONDON, MAY, 1897.

WITH 8 SUPPLEMENTARY PAGES,
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REPRODUCED FROM THE MEZZOTINT BY J. RAPHAEL SMITH. (SEE "MY NOTE-BOOK.")

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MY NOTE-BOOK.

Leonate.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



IN the famous collection of portraits of children that was brought together at the delightful exhibition at the Grafton Galleries in London in 1895 there was no picture more popular than Sir Joshua Reynolds's "Master Crewe" masquerading as Henry VIII., as we all know that royal Bluebeard by the many reproductions of Holbein's representation of him. Looking through a portfolio of prints at Keppel's lately, I came across a brilliant impression of the somewhat rare mezzotint of the subject by J. Raphael Smith, and forthwith laid it under contribution for the benefit of the readers of *The Art Amateur*. What a jolly little chap we see here; how appreciative of the fun of the situation! I don't think that he could have grown up to be as burly and ungainly as his prototype, and I am quite sure that morally he was a much better man. He entered the British army as a subaltern and, serving his country with credit, rose to be a general just about the time that he inherited the family baronetcy.

It is remarkable that a "Ruysdael" lately shown in New York deceived so many of the critics. On its face it bore evidence of the trick the French call "patinage"—that is, the skilful touching up an old picture of little value which happens to bear a certain likeness to the work of a certain famous painter, so as to increase the resemblance. This "Ruysdael" might well have been painted by Isaac Koenes, many of whose works nowadays bear the more distinguished name. In the same way one may find very plausible Rubenses painted by Van Oost or Diepenbeck, and really ravishing Claude Lorraines by Patel.

It should not be surprising, though, that the ordinary picture-buyer is deceived by false Raphaels, Rubenses, and Claudes when much more modern spurious pictures frequently change owners at high prices, the dealers themselves in many cases being deceived about them. It is the French landscape painters who are most successfully imitated. Of the false Courbets, Rousseaus, Duprès, and Diazes, there seems to be no end. Just now certain frauds of "Diaz" seem to be circulating with particular success in the United States. Charming decorative figure subjects of nymphs and houris in that painter's well-known style are particularly in demand—and most of them do not appear to be of the Vernon brand. I suppose the reader has heard of Vernon. He was a wonderful fellow in his way—a painter of much talent, as well as an art manufacturer of versatility. At the time of his death his house, it is said, contained scores of Vernonesque Rousseaus and Diazes, some of them being really charming pictures. Mr. Secretan, the famous collector, befriended the widow, and they say in Paris that he bought freely of her store of paintings; if he did he probably at once destroyed such purchases. He certainly would not have put them into his own collection. I have said that Vernon showed versatility in his talent as an art manufacturer. This is especially marked in his beautiful reproductions of Barye bronzes, which are well calculated to deceive the unwary.

MENTION of the Millets contributed by Mr. Quincy A. Shaw and Mrs. F. L. Ames to the present Boston Loan Exhibition of a Hundred Masterpieces calls to mind that outside of France itself there is no such representation of the painter of "The Angelus" as in the United States. It would not be difficult to collect here a Hundred Masterpieces of Millet. I have jotted down some rough notes on the subject, which may be useful to some Loan Collection Committee of the future. Mr. Shaw, besides what he has sent to the present exhibition, owns Millet's "Potato-Diggers," "Buckwheat-Threshers" (35 x 44½), "Sheep-Shearing" (16½ x 10), "Sea View of Cherbourg" (10 x 13). Mrs. Ames, besides the "Goose Girl," owns "La Vieille," and the "Sheepfold," and numerous other pastels and drawings. In her splendid home on Commonwealth Avenue there used to be a room, off the hall, with the walls covered with Millet's work in crayon. At Boston, too, one finds "Ruth and Boaz" in the Martin Brimmer collection, and in that of Mr. P. C. Brooks the masterpiece, "La Tondeuse," which the French Government borrowed for the Paris Exhibition in 1889. Mr. Slater, of Norwich, has "Sewing Girls;" Mr. William Rockefeller, "The Grafters" (32 x 40); Mr. William Astor, "Le Mer aux Canards;" Mr. George Vanderbilt, "The Sower"—the fine one; Mr. Charles A. Dana, "The Turkey-Keeper" (33 x 40); Mr. Henry Graves, "The Sheepfold"—the one that was at the New York Barye Monument Fund Exhibition—and "Sheep-Shearing" (24 x 30). Mr. C. T. Yerkes owns "Pig-Killers," and, if I remember aright, also "Waiting" (33½ x 48)—the picture of the blind Tobias, which at the Seney sale was knocked down to some unknown buyer for \$41,000. Mrs. Henry Field has "The New-born Calf;" Mr. Crocker, "The Man with a Hoe;" Mr. Charles Alexander has "The Wool-Carder," which was in the Mary Morgan sale; and is it not Mr. James J. Hill who is the owner of the very fine small picture of a girl knitting, "La Femme au Rouet," which used to belong to Coquelin?

THEN there is the wonderful group of Millets in the collection of Mr. Harry Walters, of Baltimore: "The Sower"—the smaller one; "Breaking Flax" (15 x 18); "The Potato Harvest" (25 x 21); "Shepherdess" (19½ x 14); "Sheepfold by Moonlight" (24 x 18), exhibited in Paris in the collection of "A Hundred Masterpieces," in 1883, and the original crayon drawing Millet made for "The Angelus." The late Mr. Gibson, of Philadelphia, had the very fine "Shepherd and His Flock," which he told me that, in 1873, he bought of Durand-Ruel for 50,000 francs. I suppose that it would bring \$50,000 to-day. Mr. J. T. Martin had "Going to Work—Dawn of Day" (22 x 18) and the "Water-Carrier" (9 x 12), that was in the Runkle collection. The late Alfred Corning Clark owned "The Gleaners" (14½ x 11½), and I think that he bought another important example of Millet at the Erwin Davis sale. But at the present writing I cannot find any catalogue to confirm this. At all events, this list is long enough already.

APART from any political bias one may have in regard to the Cretan insurrection and Greece's defiance of the Great Powers of Europe in insisting on annexing the territory in dispute, certainly every one will hope that there will be no bombardment of Athens; for it seems certain that the Parthenon, in its present dilapidated state, could not withstand the shock, even if the shells did not actually strike those historic walls which have stood for over twenty-one hundred years. Professor Sterrett says that there is imminent danger of the building crumbling to pieces even with the next earthquake unless thorough measures of

reparation are completed before that occurs. Mr. Edward Robinson, of Boston, in writing to *The Nation* on the subject, however, thinks that the professor is mistaken in attributing this decay principally to the use of faulty blocks of marble in its construction. He quotes Signor Giacomo Boni, the national inspector of monuments of the kingdom of Italy, as his authority for saying that the principal cause is the iron clamps with which all the blocks were joined together: "So long as the walls were intact, and covered by the roof, these were inaccessible to moisture of any kind; but once the protection was removed and some of the blocks were dislodged, however slightly, by the explosion of 1687 and the earthquakes and cannonadings they have since sustained, the way was open to the penetration of rain, dew, and frost. Immediately, of course, the clamps began to rust, and in rusting, to swell." Slowly but surely they have burst the stone about them; and Mr. Robinson believes that there is not one block in the building in which there is not one or more cracks. But he says that every one of these cracks can be plugged and rendered impregnable to moisture. So let us hope that this will be done promptly before there is any more cannonading. The destruction of the Parthenon through the agency of the great Christian Powers would be a crime against civilization which posterity would never forgive.

MR. PENNELL has won his suit against *The Saturday Review*, in which Mr. Sickert declared that the so-called lithographs he exhibited in London, and recently in New York, at Keppel's, are not actual lithographs, but mere transfers of his work made upon the stone by other hands than his. In view of the fact that a British jury has awarded Mr. Pennell £50 damages for Mr. Sickert making this statement, or one to much the same effect, and inasmuch as *The Art Amateur* has a considerable circulation in England, it would be indiscreet for me to say that I agree with Mr. Sickert in his view of the case. But in the interest of truth, that able artist—of whom Whistler at the trial testified that he had never heard—may at least be thanked for instructing the lay public as to the technical difference between the print of an autographic drawing primarily made upon the stone itself and wholly by the artist to whom it is credited and a drawing mechanically transferred to the stone from the paper upon which it was originally drawn and merely retouched on the stone by the artist.

I do not believe that the verdict against *The Saturday Review* will convince the connoisseur that such delicacy of line and tone as were secured by a Gavarni, a Decamps, a Français, a Mouilleron, or a Le Mud, who loved to draw upon a stone no bigger than a fair-sized brick, are possible by any transfer process. Transferring coarsens a delicate line. I do not mean to say that the print of even a transfer of a drawing by a Whistler or a Pennell may not be a desirable possession; for, in its way, it is certainly autographic. But, after all, the case is very like one that was once submitted for decision to old Siegörtner, who kept a restaurant in Lafayette Place, New York, famous for its game larder. Two gentlemen had a dispute as to the relative merits of canvas-back duck and red-headed duck. One declared that if both ducks fed on celery, the red-headed variety would be "just as good" as the more costly canvas-back. "Yes," drawled old Siegörtner, "red-headed duck fed on celery is just as good as a canvas-back—just as good." Then, with a merry twinkle in his eye, he added: "Just as good, gentlemen, just as good—if you cannot get the canvas-back."

MONTAGUE MARKS.

THE EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN.



HERE are many more good paintings than is usual at the annual exhibition of the National Academy of Design, and most of them are of figure subjects. Genre leads, in its two branches of domestic and historical subjects, for not only are pictures of this class numerous, but several of them are well composed and well painted. Considering the amount of study of a sort more scientific than artistic involved in his choice of subject, the measure of success attained by Mr. Bridgman should perhaps entitle his "Cleopatra on the Terraces of Philæ" to the first place among works of this sort. The picture is decidedly pleasing in general composition and in detail. The scene is on a terrace above the Nile, after sunset. The blue hills in the distance and the groves on the farther bank divide a pale orange sky from its reflection in the water. In the centre, a girl leans over the low wall of the terrace to watch a scene of embarkation just below. To the left, the queen is being aided by a more assiduous attendant to either take off or put on an embroidered mantle—the action of the two figures does not make it certain which. Her dress is white, worked with designs in pale colors; and behind her rises a small pavilion, whose white roof is supported by white pillars. Part of the large temple is shown in the middle distance. Still, we find Mr. Frederick James's "Franklin and General Braddock" more attractive as a picture, though it is less knowingly composed. In a handsome room in a Colonial mansion the general is standing before a mantelpiece of severe but very graceful design, evidently indulging his humor in a blustering speech, at which Franklin, who is seated at the left, smiles good-naturedly. His green coat and Braddock's red uniform, with a painted coat-of-arms on the chimney-breast and two pearl shells on the mantelshelf, are all the positive color that there is in the white and gray room; but they are quite enough to make a brilliant picture. Mr. Leo Moeller in his "Patriot at Valley Forge," which was awarded the Second Hallgarten Prize, makes almost as good use of the Continental uniform of blue and buff, set off by a snowy landscape and a starry sky; but if he intends to represent the moonlight of even our brightest winter night, he has made the colors and details rather too distinct. The First Hallgarten Prize was awarded to Wilbur A. Reaser for his "Mother and Daughter." Mr. L. E. van Gorder's "Companions," a little girl amusing herself with a kitten on the doorstep of her home, is very satisfactory; but Mr. Louis Moeller's "The Will" and Mr. J. G. Brown's trio of old men, called "To Decide the Question," are more original in choice of subject, and correspondingly more interesting. Mr. Brown has been especially happy in bringing out the different temperaments of the three judges, he in the centre, in top-boots and slouched hat, speculative and severe; his coadjutor on the right, critical and inquisitive, and the good man on the left, disposed to take a humorous view of the matter under discussion. The wall at their back, hung with harness, stable lanterns, and overcoats, suggests that the question is one concerning horseflesh. Mr. H. Humphrey Moore's "Muley Aben Hassan" and Mr. Eanger Irving Couse's "Indian Medicine Man," in his war plumes, conjuring with the smoke of burn-

ing maple leaves, with a picture of a horse drawn in the sand on the floor of his lodge, are among the numerous pictures of the class that are interesting both in subject and in treatment.

Nevertheless, there is work of a superior order in several of the portraits shown, notably in Mr. Edmund C. Tarbell's "Josephine and her Mother," a well-balanced and attractive group, the lady seated, the little girl standing by her, and both bathed in the bright but tempered sunlight of a slightly cloudy midsummer day. Along with this we would mention Miss Anita C. Ashley's "A Woman Reading," Mr. Frederick Dielman's slightly idealized "Azalea," and Miss Cecelia Beaux's "Portrait" of an old lady. There are several purely fanciful subjects realistically treated, such as Mr. Charles C. Curran's "Music of the Waves in Fingal's Cave," in which the music is played by startlingly human sea nymphs, who advance among the basaltic pillars in the blue and purple gloom with the confidence of an Offenbachian chorus. But for any failure in his conception Mr. Curran more than makes amends by the beauty of his execution. The color is exquisite and the little figures are very well drawn and well placed. Mr. J. H. Witt's "Nymphs' Paradise" has both the defects and the good qualities of Mr. Curran's work in a lesser degree. The "nymphs" are three views of the same model, and their "Paradise," a pool overhung by wistaria blossoms, is correspondingly real. But though there is not the unity of effect that distinguishes Mr. Curran's picture, this, too, is decidedly pleasing, perhaps more so than Mr. E. A. Bell's systematically idealized "Spring Flowers," two young women in Greek costume who are gathering crocuses in a gray-green meadow; or Mr. Robert Reid's yet more conventional "Moonrise" and "Evening Song." Mr. Frank Fowler's charming "Flora" occupies the safe middle ground between a too conventional and a too realistic treatment.

We are sorry to see Mr. Kenyon Cox return to his dry and uninteresting early manner in "A Bird Song." We do not deny that there is a certain dignity in the pose of the seated figure who listens with raised hand, nor a feeling for sculptural beauty in the elaborately arranged folds of her garments; but the over-careful execution, which is not unpleasing in Miss Macomber's "St. Catherine" (awarded the Dodge Prize for the best picture painted by a woman), where it seems to speak of a conventional neatness and purity, seems a mere mannerism with Mr. Cox. Still his picture, a small one, may be a study for a decoration to be more freely treated, in which case the artist's conscientious working out of his conception is to be commended. Though we are obliged, for want of space, to pass over many good figure pictures, we must mention Mr. Childe Hassam's sunny "Girl and the Rocks," Mr. John J. Redmond's "Market Day in Bruges," and Mr. Herbert A. Levy's "A Ballet Girl."

The most novel and ambitious among the landscapes is Mr. James D. Smillie's "View of Vesuvius from near Sorrento." The view is taken from a considerable height, looking across the slightly ruffled water of the broad bay, and down upon the houses and gardens and terraces of the town. The effect is good, in spite of the multitudinous detail, all of which is carefully made out, to the costume of the peasant girl, who is descending the mountain, and the foliage of the trees far below. We feel, however, that we would prefer a more summary treatment, that should bring out the essential elements of the scene, and only suggest the thousand and one accidents here introduced. Still, the picture is a notable one, and a welcome change from the commonplace of Mr. Picknell's "Route de Nice," which recalls with

no new note his first Salon success, "Route de Concarneau," and the utter carelessness of Mr. Twachtman's "White Bridge."

There are more than the usual number of good still-life and flower studies, but because of the pressure on our space we can do no more than mention Mr. Walter Priestman's pink "Rhododendrons," Isabelle H. Ferry's "A Little Green Jar" full of pink roses, and Agnes A. Brown's blue and white "Morning-glories." On the whole, this is the best exhibition that the Academy has held for some years.

MINOR EXHIBITIONS.

SPECIMENS of Mulready's work must be extremely few in the United States. Attention was directed last month to the interesting example at the Tooth galleries. He was a painter of many good qualities, such as fine draughtsmanship, pleasing if somewhat conventional color, and a painstaking technique, of which the result is seen in the excellent preservation of even his early pictures. A good example, possessed of all these merits, has been on exhibition at the galleries of Mr. Christopher Delmonico. It is a "Cottage with Figures loading a Cart." The figures are small, and the work must be classed among Mulready's comparatively few landscapes. His Dutch inspiration is seen in the careful painting of the brickwork of the cottage, and in the value given to the grays and lilac tones by the predominance of warm yellows, brown, and reds. The drawing of the irregularities of the broken thatch of the out-house on the right goes some distance to account for Ruskin's admiration of Mulready. The picture is from the Gibbons collection, and was shown at the Royal Academy in 1811. An early Pissarro, luminous but not "spotty," and several good examples of Von Thaulow and of Raffaelli are also to be seen at Delmonico's.

AT Schaus's may be seen a fine marine, "L'Orage," by Jacob Ruysdael, and a portrait of a man in a black suit by Cornelis Janssens. The Ruysdael is remarkable for the force exhibited in the water, and for the motion of the masses of gray clouds that fill the sky. Three excellent though small examples of the Barbizon school—a farm-yard with a pool in which ducks are swimming, by Troyon, a river view by Dupré, and a view of an open heath with a stormy evening sky by Diaz—are worthy of a visit. There is also a large and admirable Schreyer, and two charming landscapes by J. Maris.

"WHEN Haroun al Raschid put on his hat," it was, according to the notion of Mr. Henry Mayer, with the aid of two sinewy negro turban-winders, and, to judge by the expression of the caliph's face, the process must have produced some jokes not less excruciating than those shown in another of the artist's cartoons, "Struggling to be Freed from Antique Egyptian Mummy cases." Mr. Mayer, who has been holding an exhibition of his work in pen and ink at Mr. Keppel's gallery, is a decidedly clever caricaturist, a man of ideas, as well as of considerable skill in the handling of his simple means of expression.

A FINE study head by Fortuny, thinly painted, but fully modelled and rich and sober in color, and an interesting Courbet, a "View in the High Alps," showing one of the aiguilles with the snowy range behind it across the blue-green water of a small Alpine lake, may be seen at Mr. Frederick Chapman's gallery. A new portrait of Mme. Modjeska, by Mr. George Barrette Waldo, a study of an Arab horse by Géricault, a fine Corot, and an interesting Constable are also on exhibition.

THE EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS.



THE nineteenth annual exhibition of the Society of American Artists suggests that variety is the order of the day. The complaints which used to be made that everybody in the society was working in the one way no longer apply. The present exhibitors fall into numerous groups, each intent upon its own peculiar motives and special manner of working. There is, however, but little originality; and it may be seen at a glance that one group follows Monet and another Besnard, and that a third is laboriously plodding along in the wake of the nimble Mr. Whistler. In respect to technical ability, too, there is even less variety than heretofore. Almost everybody paints well up to a certain point; those that fall noticeably below the average are not many, while those who rise above it are decidedly few. The majority are being forced, in their efforts to distinguish themselves, to pay attention to choice of subject. In nature there is room for all; and everybody may find something which he can make his own.

It is significant that many of our painters have been led through the doctrine of "art for art's sake" into the study of meteorology. Mr. Ruskin or the Clerk of the Weather might find as much to admire in the present exhibition as the most thoroughgoing technician; and yet they would almost certainly select the same pictures. We have rainstorms by Mr. Coffin and Mr. Edward H. Barnard, snow scenes by Mr. W. L. Palmer, Mr. Birge Harrison, and the late Mr. Taber, and studies of summer sunshine by Mr. Joe Evans and Mrs. Mary F. Macmonnies. Of these, the last-mentioned seems to be trying to see nature unadorned through the eyes of Mr. Zorn. Her "Dryad" and her "Bather" are not particularly successful in conveying an impression of sunshine. Mrs. Macmonnies is an excellent artist, but we find her strongest in frankly decorative work. Mr. Evans's study of a "Garden in Winchelsea" is so successful in the treatment of sunshine that we hardly stop to admire the accuracy of his branch drawing or the amount of detail which, without loss of breadth, he can crowd into a small canvas. There is no falling off in the beauty of Mr. Palmer's workmanship, but we confess we should like to see him attempt something besides snow-covered hemlock-trees on bright winter days. If he would occasionally try even a duller effect of light, like that in Mr. Birge Harrison's "Winter" (a beech plantation under snow), or a broad mountain view, like Mr. Taber's "Mount Mansfield in Winter," he could hardly fail to gain by it. Mr. Coffin's "A Passing Shower" is the same drenching downpour, his success in rendering which first brought him prominently into notice some years ago; but he has not repeated the effect "ad nauseam," and in the present exhibition he has a fine after-sunset effect, "The Calm of Evening," of a totally different character. Mr. Mosler's apple orchard at "Noonday" is a strong and interesting piece of work. Mr. Bruce Crane, whom we must congratulate on having carried off the Webb Prize with his "Signs of Spring" (weeds burning in a partly ploughed field), is also represented by a pleasant little study called "Meadowland" and an impressive view of "Cape Ann." Other good landscapes are shown by Mr. W. T. Smedley, Mr. Charles C. Curran, and Mr. B. Foster.

Turning to the paintings of the figure,

Mr. John S. Sargent's exceedingly clever touch may be enjoyed without any of the usual drawbacks in his delightful "Portrait of a Lady," to which has been awarded the place of honor on the centre of the line in the Vanderbilt gallery. The sitter is dressed in white satin and leans a little forward from a background of crimson cushions. The skill displayed in treating the different textures of flesh, gauze, and satin is as remarkable as ever, but, for once, we are not obliged to derive all our enjoyment from it. The pose is easy and unaffected, and the painter seems to have been pleased with his model.

Very different in motive and in treatment is Mr. Winslow Homer's "The Lookout," who, in the dim moonlight, with a background of dark rigging and starry sky, is calling out, "All's Well." Mr. Homer has never felt obliged to ignore, in his devotion to paint, the poetic suggestiveness of a subject; yet that has not kept him from becoming one of our foremost figure painters.

There is here something "more than meets the eye," but the eye is none the less satisfied. Our budding symbolists might take a hint from this. Of a group of young artists who are painting flat and in a low key, in evident emulation of Mr. Whistler, Mr. Albert Herter most nearly approaches the great original in his "Le Soir," "A Japanese Robe," and "Study of Shadows." Mr. Charles Hopkinson's "Breton Women" is broadly painted in planes too absolutely without gradation, and though the values are well observed, the picture lacks distinction. In Mr. Philip Hale's "The Top of the Morning," the two buxom girls in calico dresses on the sunlit porch of a farmhouse are almost too much etherealized by the flood of light, represented by a somewhat monotonous scumble of pale colors over darker. The painter might do worse than take a hint from Mr. August Franzen, who, from an extreme luminarist, is becoming one of our most conscientious painters of genre. The latter's "The Lord's Prayer" and "Paternity" show a just degree of characterization in the faces and attitudes of the figures, and a gratifying improvement in color and handling. Mr. Augustus Vincent Tack's "Maid Marian," a little girl in a rainbow-hued dress, Mr. Carroll Beckwith's "Shot Silk," Mr. Robert Reid's decorative panel, "The Finale," and Mr. Eakin's "The Violinist" have much merit, of different, but not very novel sorts. We find Mr. George Barse's "The Surprise," a life-size, nude Diana, with a nymph who is supposed to be wrapping around her some yards of pale lilac-colored drapery, an example of a modern French conventionalism, in which we can see nothing to admire. The goddess' hauteur is but assumed, and the artist's attempt at ideal treatment has resulted only in absence of modelling and crudeness of coloring. Better, to our minds, the frankest realism. Mr. Cox's "Hunting Nymph" is very much superior as to the figure, but the landscape is weak and unreal. Good figure pieces are shown by Cecilia Beaux, Mr. William M. Chase, Miss Lydia Emmett, Mr. William H. Hyde, Mr. Samuel Isham, Edith Mitchell Prellwitz, Mr. Frank Fowler, and Mr. Irving R. Wiles.

The show of sculpture consists entirely of statuettes and other small pieces. Among them the most remarkable are the late Olin L. Warner's crouching "Diana," Louisa Eyre's "Sketch of a Darkey Child," a bust in plaster; Mr. Daniel C. French's "Arethusa," a small statuette in bronze; Mr. Karl Bitter's "Sketch for a Monument to William the Silent;" Mr. Philip Martiny's "Fame;" Mr. J. S. Hartley's striking "Portrait Bust," and a number of very interesting experiments in the casting and patination of bronze—fishes, vases, and other small objects cast from "cire-perdue"—by Mr. Paul Wayland Bartlett.

CHICAGO ARCHITECTURAL CLUB.

THE tenth annual exhibition of The Chicago Architectural Club, which closed April 10th, was the largest yet held by that society. It included some eight hundred pieces, architectural plans and projects, sketches of foreign edifices, and decorative work of all kinds, from monumental sculpture to designs for furniture. Contributions were sent by the T. Square Club and the University of Pennsylvania, Columbia University and the New York Sketch Club, the St. Louis Architectural Club, the Supervising Architects' office at Washington, by well-known decorative artists like Hamilton Bell, Joseph Lauber, The Tiffany Glass Co., and from architects as widely separated and distinguished as Wilson Eyre, of Philadelphia; Cass Gilbert, of St. Paul; McKim, Mead & White, of New York. Nearly all of these have already been seen in New York, and criticised in The Art Amateur, as have Blashfield's sketches for the Congressional Library, and Pennell's drawings and lithographs. Among purely local ones, a melancholy interest attaches to original sketches by the regretted C. B. Atwood, for the Art Palace of the World's Fair. The entire World's Fair, by the way, is revived in a tiny model by an Art Institute pupil, Charles Weatherson. It is on the scale of two hundred and twenty feet to the inch, but extraordinarily complete and well executed. Another Art Institute pupil, John Johansen sent a sketch full of charming possibilities for "Lunette over Staircase, Art Institute." From Louis Rasmussen comes a somewhat ornate "Proposed Monument to Jefferson Davis." The irony of fate places in the same room with this some spirited statuary, by Richard W. Bock, for the Lovejoy monument. A. B. Higginson's "Country House for an Artist" is at once picturesque and practical. Other contributors worthy of mention were H. M. Garden, A. G. Brown, J. F. Shebley, Thomas Livingston, R. N. Cranford, T. O. Frankel, and G. W. Mosher.

THE SALMAGUNDI CLUB SKETCHES.

THE originals from which the artists sketched for The Art Amateur the illustrations shown on the opposite page are all in oil colors. The most brilliant, perhaps, is "An Ideal Day," which represents with remarkable success the movement of the water reflecting the hot summer sky in its deep blue depths. In "An October Morning" we have the odd effect of the sail of the boat reflected in the water as completely as if there were no such thing as the intervening strip of land; but, odd as it seems, those who have studied the phenomena of light in landscape will recognize its truth to nature.

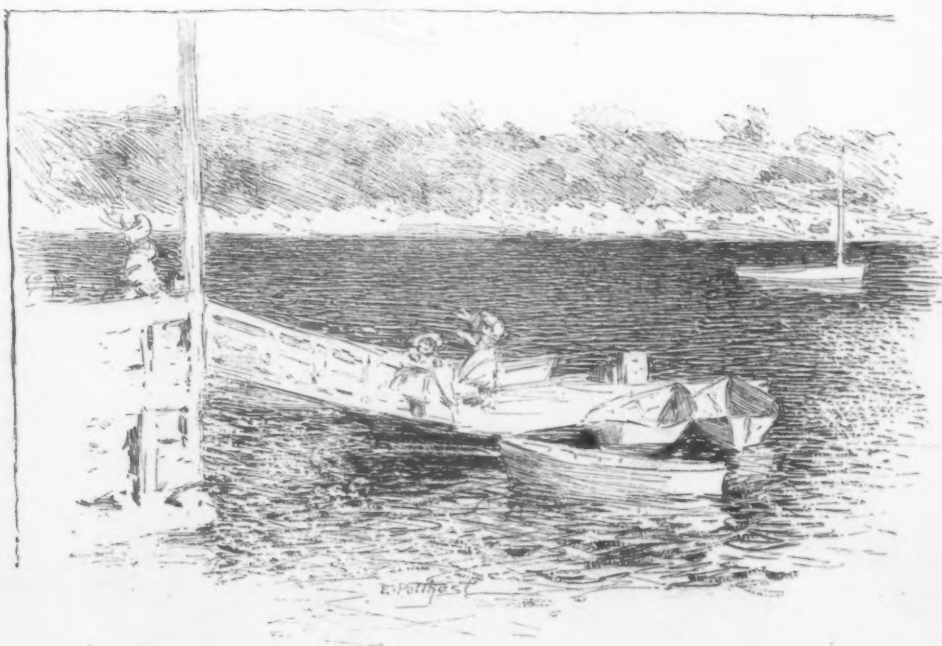
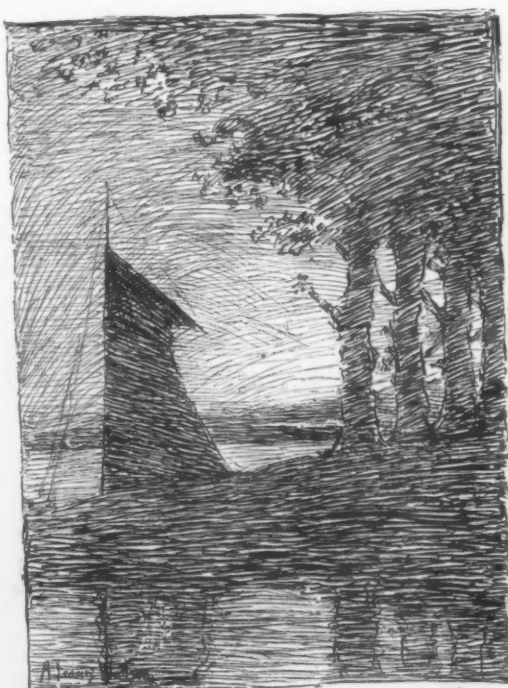
A NUMBER of the water-colors made by Mr. John La Farge during two voyages to Japan and to the Pacific Islands, have been on exhibition at Wunderlich's Gallery. Most of them have been shown at other exhibitions, and we have already signified our appreciation of their unusual excellencies. The subjects are such as any artist might be delighted with—virgin forests, opalescent sea, and half-nude and graceful barbarians, decked rather than clothed with rich-colored tappa cloth and strings of shells, and leaves, and flowers. Here is the actuality, so far as form and color are concerned, of all of which the great allegorical painters have dreamed. As this free barbaric life is fast disappearing from the islands, these paintings of Mr. La Farge will come to have a historical value as great as is their artistic merit. A number of marine paintings in water-colors by Mr. Bancel La Farge show a very delicate appreciation of color, movement, and effect.



SALMAGUNDI CLUB
PEN-AND-INK SKETCHES.

Made by the Artists from their Pictures
shown at a Recent Exhibition.

1. "OCTOBER." By A. T. VAN LAER.
2. "A GARDEN AT TRIEPIED." By LOUIS PAUL DESSAR.
3. "AN OLD SALT." By W. H. DRAKE.
4. "AN OCTOBER MORNING." By A. F. WATTSON.
5. "AN IDEAL DAY." By EDWARD POTTHAST.





FLOWER PAINTING IN WATER-COLORS.

FIELD DAISIES AND DAFFODILS, WITH SUGGESTIONS FOR THEIR BACKGROUNDS.

THE ordinary field daisy, one of the prettiest of spring flowers, and one of which we never get tired, no matter how often or how badly we see it painted, is not so easy to do as one might think, on account of its apparent simplicity. First of all, it needs—as everything else does—good drawing, for the charm of a painted bunch of daisies lies in the varied form and position of the different flowers, that seen full face would be all of the same regularity. Seen in profile, however, or from the under side, or from the back, or foreshortened one way or the other, the single flowers are so exquisite in shape that a mere drawing in black and white, and without color at all, is most interesting and attractive. Therefore, daisies also are especially well adapted for decorative work treated in flat tones with a strong outline of gold or color.

To paint them in water-colors—after the drawing (in outlines), is carefully done—first lay in the deep yellow centres with a tone of Indian Yellow or Cadmium Yellow, shading them with a deeper tone of brownish or greenish yellow, according to their ripeness. This tone is made of Raw Siena, with perhaps some Burnt Siena added, unless a touch of Olive Green is needed to make it greenish. The white petals are usually of a snow white, so great care must be taken to leave the strongest lights as unbroken as possible, and not have the effect of whiteness and brilliancy spoiled by gray shadows where the flower is in full light. Each petal usually has a faint touch of lemon yellow next to the centre, which is done with a light tone of Gamboge. For the shadows, though, take either plain Neutral Tint, or mix it with a very little Indian Yellow or Gamboge to make it warmer. Observe closely the shade of the shadows, which is always a most important point to be considered, especially in white flowers, for it makes the lights either bright or dull.

Any light-colored background is suitable for daisies. One of the prettiest I know of is a light green, either Hooker's Green or Viridian, shaded into a brownish or grayish green, for which you might add some Neutral Tint or Olive Green. Light Blue, made of a wash of Cobalt, also makes an extremely effective background.

DAFFODILS are to be treated as directly and lightly as possible, in order to get the freshness and brightness of their beautiful golden tints of yellow. The same, by the way, is to be said about the daisies; the less you work over them, without leaving them unfinished, to be sure, the better it is. The first tone of daffodils is to be laid in with pure Gamboge, very light, the outside petals being of a lighter and greener tone than the bell-shaped part inside the flower. This part lay in with Indian Yellow, and in the deepest places you may have to put in touches of the same two or three times more. This makes the tone rich and deep without making it dull or brown. Avoid too strong blackish green or brown shadows, for they will invariably kill the rich golden yellow, with which the daffodils ought to impress you first. For shading the outside petals, add a very thin tone of Neutral Tint to the Gamboge, and for the inside a Neutral Tint with the Indian Yellow, with perhaps a touch of Raw Siena, will do. Daffodils look best on a very light background, being themselves so strong in color that everything else should be subdued. A light gray made of Rose Madder, Cobalt, and a touch of Viridian is very good, also a clear white one with a cloudy tone of pure Viridian blended into it.

PEN DRAWING FOR REPRODUCTION.

TINTS AND CROSS-HATCHING—
STIPPLING.

THE first practice work to which a learner should devote himself should be in making tints, with parallel lines only, of varying degrees of intensity, some darker, some lighter, some graduated from light to dark, varying them also in direction, inclined from right to left, from left to right, horizontal and perpendicular. To get in this way a space of even depth of color is what is most difficult, and it should therefore be practised most often. Graduated and uneven tints are easier. Where the transition from one tone of color to another is sudden, two or even three pens may be used, one for making very fine lines, and one or more for heavier ones. Some artists even use a small brush in their line work, and almost all make occasional use of the brush for filling in spaces of absolute black.

From even work of this sort one may proceed to using short and broken lines, but only when it has become perfectly easy to avoid blotting and variations of color that are not desired. The pen is to be held in the same manner as when writing. A main use of the short, broken line in tints is that it makes it easy to avoid the little blots which are apt to occur when one line is joined immediately on to a long one. These little blots may be made use of to indicate texture, but it should be possible to avoid them when some other sort of texture is wanted. By degrees, such skill may be attained in this sort of work that some penmen can imitate with long, sweeping lines the most even tints produced by the graver; but this is not to be expected of a beginner, and it is not in fact desirable; for a pen drawing should have a character of its own and should not appear to imitate another art.

To the beginner in pen drawing it is at first a great relief to be allowed to use cross-hatching. It is so easy to make a light tint darker, an uneven tint more even by adding a few lines drawn across those already made. But the true use of cross-hatching is to represent the material, the texture of the subject, to be able to discriminate between flesh and drapery, drapery and foliage, foliage and rock surface. For this it is necessary to be able to vary from a smooth and flowing texture to a rough and highly irregular one; to distinguish various sorts of leafage—the loose and floating character of the American elm, the stiffness of the pin oak, the large and thin leaves of the maple, and the narrow leaves of the willow. To do all this with certainty, the beginner must learn how to produce many varieties of texture separately, and then notice how they affect one another when used together. Separately, one may mean no more than another, like the letters of the alphabet; but together, if they are used with knowledge, they become really expressive, and may stand not only for shadow and light, but for greater and less complexity, suggesting here a thinly clad branch and there a mass of tangled foliage.

In shading an object like the rounded trunk of a tree, the lines will follow the modelling of the surface; the even face of a wall of cut stone and its horizontal layers will be shown by a tint mostly of horizontal lines. In all cases the effect of perspective in making lines seem to approach one another as they recede should be observed. It is one of the most important means of obtaining an expression of distance or of roundness in pen drawing. The lines above the eye should run down toward the horizon, while those below should run up to meet them. This may seem an arbitrary rule, but where horizontal lines occur in na-

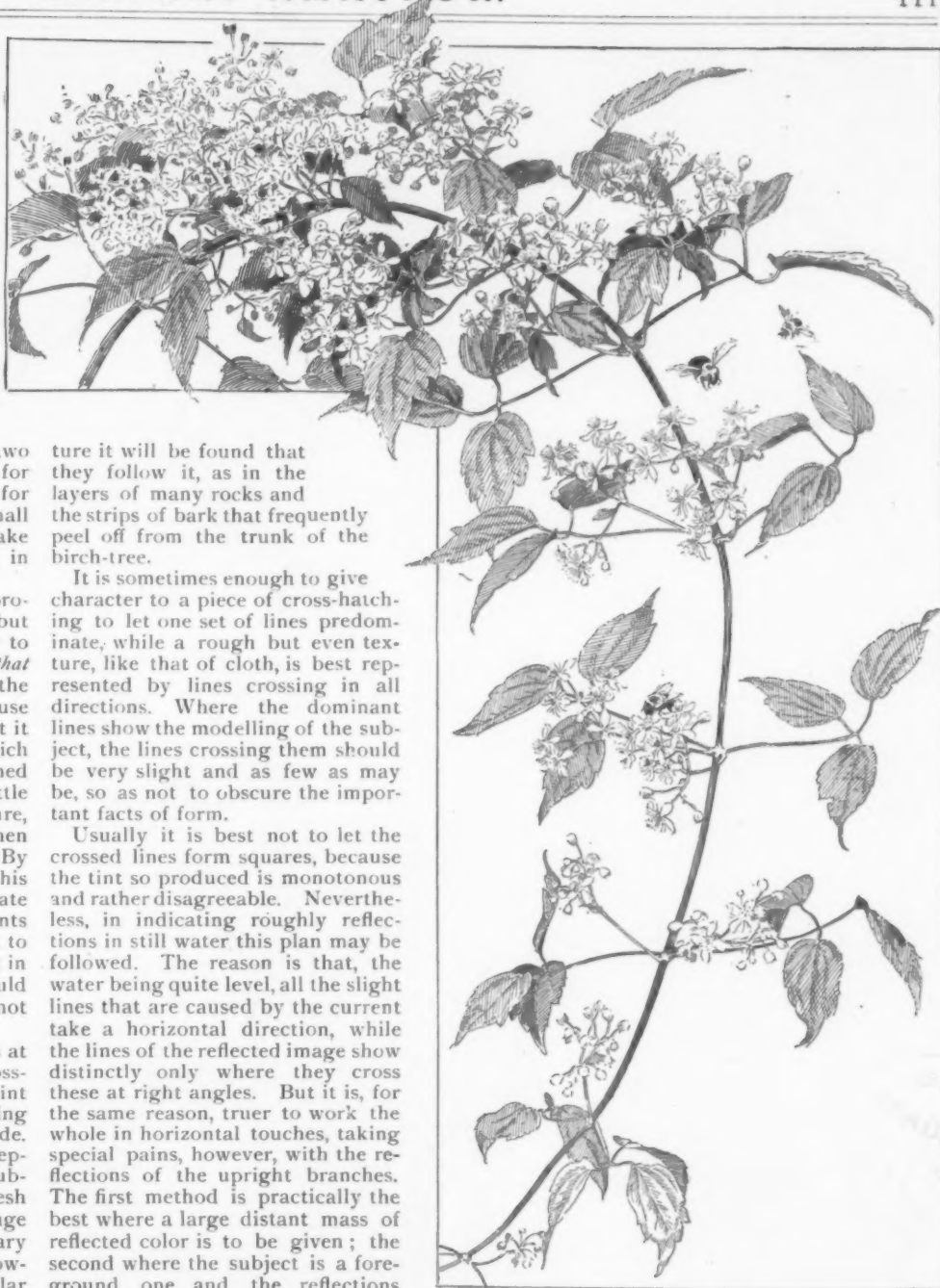
ture it will be found that they follow it, as in the layers of many rocks and the strips of bark that frequently peel off from the trunk of the birch-tree.

It is sometimes enough to give character to a piece of cross-hatching to let one set of lines predominate, while a rough but even texture, like that of cloth, is best represented by lines crossing in all directions. Where the dominant lines show the modelling of the subject, the lines crossing them should be very slight and as few as may be, so as not to obscure the important facts of form.

Usually it is best not to let the crossed lines form squares, because the tint so produced is monotonous and rather disagreeable. Nevertheless, in indicating roughly reflections in still water this plan may be followed. The reason is that, the water being quite level, all the slight lines that are caused by the current take a horizontal direction, while the lines of the reflected image show distinctly only where they cross these at right angles. But it is, for the same reason, truer to work the whole in horizontal touches, taking special pains, however, with the reflections of the upright branches. The first method is practically the best where a large distant mass of reflected color is to be given; the second where the subject is a foreground one and the reflections should be wrought out in detail.

Stippling is a mode of shading which consumes much time to give a slight result. It should seldom be employed except in finishing a drawing which it is desired to carry as far as possible. Having first given the general shape, color, and texture of the object by means of parallel-lined tints, one may improve upon that by cross-hatching, in places, and upon that again by stippling. It is also useful in ornamental backgrounds, to contrast with line work, as will be shown later, and wherever a very fine and delicately colored texture, like that of flesh, is to be imitated. It consists in general of larger or smaller dots placed nearer together or farther apart, and more or less regularly. Its effect is imitated in what is called spatter work, which is allowable in a drawing that has to be done rapidly for publication in a newspaper, but, as a rule, it should not be used, because it is merely mechanical and very little under the control of the artist. A better plan is to cover the space with a rather heavy tint and then reduce it by crossing the lines with Chinese white applied with a very fine sable brush, or if you have no Chinese White at hand then you can get very much the same result by scratching white lines across them with the point of your penknife.

ROBERT JARVIS.



WILD CLEMATIS. PEN DRAWING BY LEONARD LESTER.

ONE of those so-called "tricks," which are, when properly used, modes of suggesting what cannot be exactly rendered, is of great utility to the pen draughtsman. It is known to every engraver, and the effect attained is what engravers specially call "color." It consists in making the lines more irregular where a strongly vibrating color is to be represented than when the color is cool and uniform. A blue dress, for instance, may be shaded with smoothly drawn parallel lines, making an even tint; but if a figure in a red dress appears beside it, then some notion of the difference of color will be given by making the lines with which the red dress is shaded rather jagged and broken. The reason is that red is the more exciting color of the two to the eye. The comparatively warm tints of earth and vegetation may frequently with advantage be distinguished in this way from the blues of the distance and the sky.

To make strong tracing paper dampen a piece of ordinary thick paper with benzine, and trace on the design. When the benzine evaporates the paper will resume its whiteness. If the evaporation takes place before the design is finished, dampen anew.

FLOWER PAINTING IN OIL COLORS.

FIELD DAISIES AND DAFFODILS, WITH SUGGESTIONS FOR BACKGROUNDS.

DAISIES.—In painting such a flower as the field daisy, the background will necessarily greatly influence the composition. The simplicity of coloring in the flower makes it possible for the artist to give more emphasis to the background than he might think advisable when a larger or more complicated blossom was to be considered; and just here there is an occasion to hint to the student, that an important element in the arrangement of "still-life" or simple flower studies is the background, which should be composed seriously, and always viewed in connection with the subject to be painted; it should be made to harmonize with the general coloring, *not* painted separately without relation to the foreground, as is too often done. A simple tone of warm Blue Gray forms an excellent combination with the yellow centres of the daisies; this may be varied, making it darker or lighter in general effect, or by emphasizing some definite and strongly defined shadows cast by the flowers. The colors used for this background may be for the general tones: Permanent Blue, White, Yellow Ochre, a little Ivory Black, and Madder Lake. If a shadow is thrown, Raw Umber may be added.

The strong yellow of the centres in the delicately petalled blossoms may be well defined with a strong tone of rich yellow, made with Deep Cadmium, White, a little Raw Umber, Madder Lake, and Ivory Black. In the shadows these colors are intensified, less white being used, and the general tone is strengthened with Burnt Siena, Ivory Black, and a little Raw Umber. The delicate green leaves may be painted with a warm general tone, which is deepened and lightened in the following manner:

Mix for the general tone of green, Antwerp Blue, White, a little Raw Umber, Madder Lake, and Ivory Black. In the high lights add a small quantity of Light Cadmium, using more White in the general mass. For the deeper shadows add Burnt Siena with more Black, and use less White and Yellow Ochre. The stems are treated in the same manner, using a little more Cadmium and White in the high lights.

The white petals should be distinctly and carefully drawn at the first, so as to preserve the symmetry of the flower, though when finishing, this effect should be lost to some extent.

DAFFODILS.—In painting these brilliant flowers in oil colors the yellow tint should be kept very clear and brilliant, though never crude. The colors used are Medium, Light, and Deep Cadmium, combined with White, a little Madder Lake, and a little Raw Umber for the general tones of light and shade. In the deeper shadows a little

Burnt Siena may be added with a very little Ivory Black. The colors for the green leaves are the same used in ordinary flowers, although the *blue* should be of a cooler quality. Therefore we substitute *Permanent* for *Antwerp* Blue in combination with the Cadmium, Madder Lake, Ivory Black, and Raw Umber.

To remove varnish from a painting is a difficult and tedious process, and is accomplished by exposing the surface of the picture to the fumes of alcohol.

BOTANICAL HINTS FOR PAINTERS.

THERE are, it needs hardly be said, many classes of flowers differently named according to the different arrangements of their parts. The corolla may have one or many petals. The commonest number is five, as in the wild rose; but lilies have three or six, and wall-flowers, gilly-flowers, and many inconspicuous flowers related to them have four. Flowers sometimes grow "solitary," each on its own stalk; sometimes many on a single stalk, forming a "raceme," like the hyacinth; or a "thyrsus," like lilac or the flowers of the grape-vine; or an "umbel," like the flowers of the hemlock (not the tree, but the plant); or a "head," like the flowers, almost too minute to be readily distinguished, that form the yellow disk of the daisy.

When the student has learned the principal diversities observable in flowers, leaves, stems, and roots, he begins to perceive that there are whole classes of plants that are strikingly like one another at several of these points, though, perhaps, unlike at others. He will notice, for instance, that all our common fruit-trees—apple, pear, peach, plum, cherry—have flowers that bear five-petalled corollas, with many stamens, and that their leaves, too, are much alike. He will observe, also, that the wild rose has similar flowers; and, in fact, the botanists class all together under the name of Rosaceæ, or the Rose Family. The carrot and parsnip bear umbels, like the hemlock. All three have also finely divided leaves and other marks in common. They are known, with numerous other plants, as the "Umbellifereæ." There are flowers, like the sweet pea, which look like butterflies settled upon the plant; they are followed by fruits called pods or legumes; and the plants bearing such flowers and fruits, though they may be climbers, like the pea or the wistaria, or trees, like the locust or the laburnum, are all classed together under the name of Papilionaceæ.

The great similarity often seen in flowers and fruits is considered most important by botanists as showing that different plants are related; but often an easily recognized common character runs through all parts of the plants that form a family. It will, therefore, greatly aid the flower painter, and yet more the designer, to learn the leading characteristics of the principal families, when these are strongly marked and obvious, as in the cases above cited. The parts most important to the botanist, the stamens and pistils, for example, do not often aid much in giving artistic character or expression to the plant. But when he finds that the botanist ascribes to a family a common habit of growth, and traces a family likeness in foliage as well as in flowers and fruit, he should immediately make a note of that family and what is said of it for future reference.

ROBERT JARVIS.

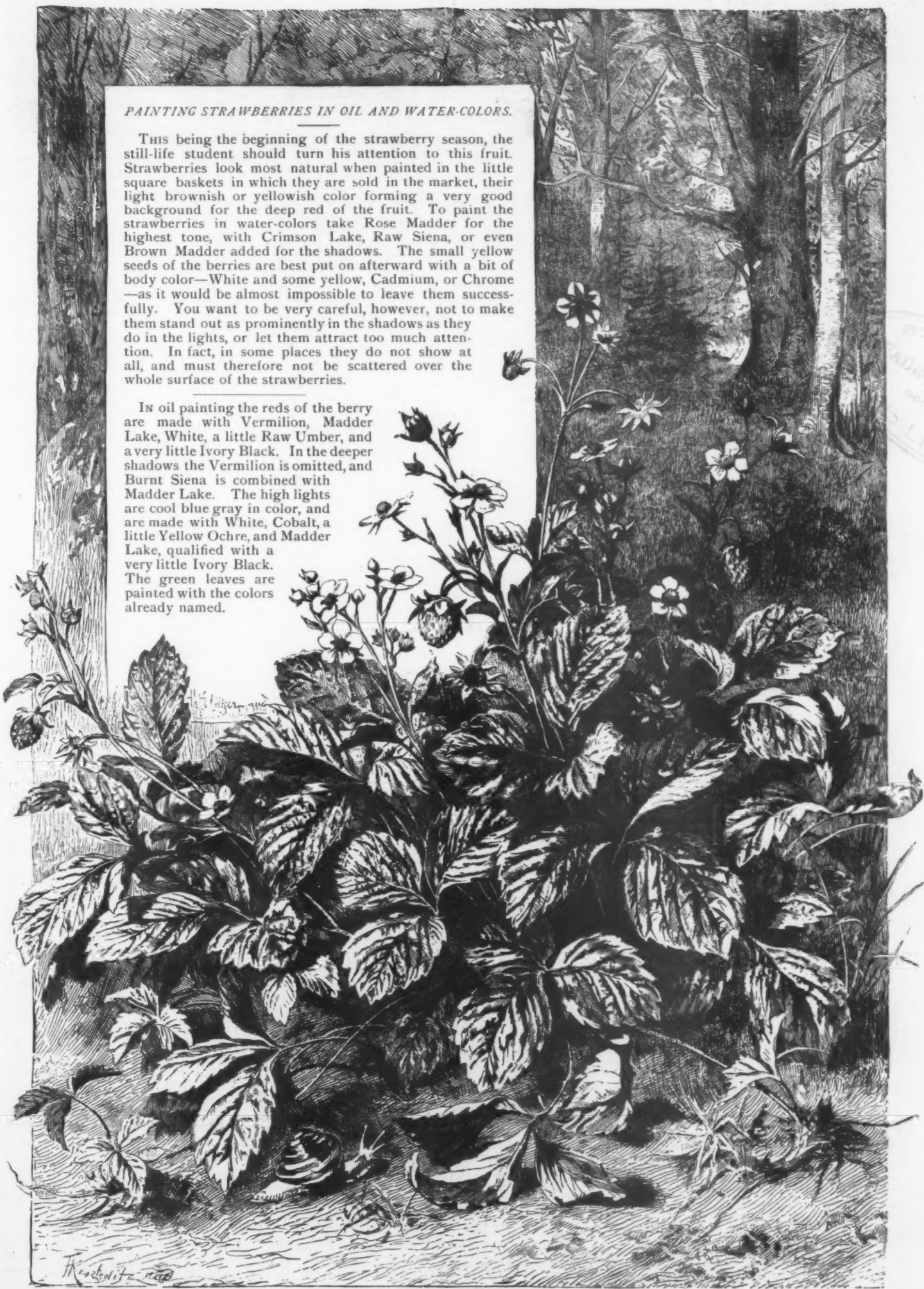


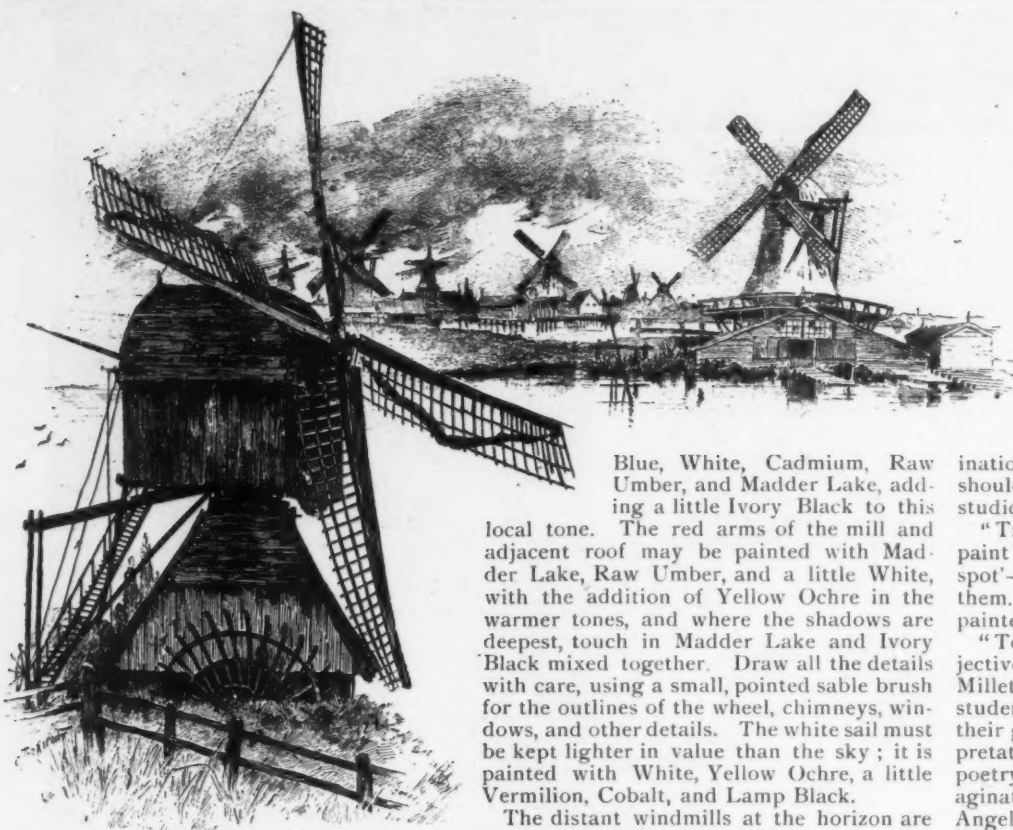
DAFFODILS.
PEN DRAWING BY
LEONARD LESTER.

PAINTING STRAWBERRIES IN OIL AND WATER-COLORS.

THIS being the beginning of the strawberry season, the still-life student should turn his attention to this fruit. Strawberries look most natural when painted in the little square baskets in which they are sold in the market, their light brownish or yellowish color forming a very good background for the deep red of the fruit. To paint the strawberries in water-colors take Rose Madder for the highest tone, with Crimson Lake, Raw Siena, or even Brown Madder added for the shadows. The small yellow seeds of the berries are best put on afterward with a bit of body color—White and some yellow, Cadmium, or Chrome—as it would be almost impossible to leave them successfully. You want to be very careful, however, not to make them stand out as prominently in the shadows as they do in the lights, or let them attract too much attention. In fact, in some places they do not show at all, and must therefore not be scattered over the whole surface of the strawberries.

In oil painting the reds of the berry are made with Vermilion, Madder Lake, White, a little Raw Umber, and a very little Ivory Black. In the deeper shadows the Vermilion is omitted, and Burnt Siena is combined with Madder Lake. The high lights are cool blue gray in color, and are made with White, Cobalt, a little Yellow Ochre, and Madder Lake, qualified with a very little Ivory Black. The green leaves are painted with the colors already named.





"THE WINDMILLS," BY CLAUDE MONET.

SUGGESTIONS FOR COPYING THE PAINTING IN OIL COLORS.

In copying this picture in oil colors, the student should keep in mind the general impression of light, airy mistiness throughout the whole. The great simplicity in treatment of details affords a useful lesson to the beginner. Draw in at first the general outlines, showing the perspective in the line of banks, horizon line, and tops of the houses. Fix these with a thin wash of Burnt Siena and Turpentine, and then begin to paint. Take the sky first and mix for it a general tone of warm, light gray, using White, Yellow Ochre, a little Ivory Black, Cobalt, and Madder Lake. Follow, when painting, the brush handling of the original study as closely as possible.

The water is painted with the same colors given for the sky in laying in the general tone, but this grows much lighter in the foreground; the reflections are a study in themselves and are rich and warm in color.

In painting the water, add more Yellow Ochre to the local tint at the middle distance. In the immediate foreground use Cobalt, White, a little Light Cadmium, a little Madder Lake, and a very little Ivory Black. Where the reflections occur at the right side, add more Raw Umber and Cobalt to the local tone, showing some Rose Madder and Yellow Ochre in parts. The dark-bodied fishing-boats are painted with Bone Brown, Cobalt, Yellow Ochre, and Madder Lake, with a little Burnt Siena and Ivory Black for the general effect. Add a little Permanent Blue, with White, Rose Madder, and Raw Umber for the lights and warmer half tints. In the deepest darks Burnt Siena and Ivory Black may be used pure.

The blue and greenish gray tints of the houses are painted with Permanent Blue, White, Yellow Ochre, a little Vermilion, and Ivory Black.

In the shadows add Raw Umber and Madder Lake. For the red roof mix Madder Lake, Raw Umber, Yellow Ochre, and a little Ivory Black. The delicate light green grass on the banks is painted with Permanent

Blue, White, Cadmium, Raw Umber, and Madder Lake, adding a little Ivory Black to this local tone. The red arms of the mill and adjacent roof may be painted with Madder Lake, Raw Umber, and a little White, with the addition of Yellow Ochre in the warmer tones, and where the shadows are deepest, touch in Madder Lake and Ivory Black mixed together. Draw all the details with care, using a small, pointed sable brush for the outlines of the wheel, chimneys, windows, and other details. The white sail must be kept lighter in value than the sky; it is painted with White, Yellow Ochre, a little Vermilion, Cobalt, and Lamp Black.

The distant windmills at the horizon are delicately touched in with a soft gray tone, made with Cobalt, Raw Umber, White, and Madder Lake; a little Ivory Black is added in the shadows, which are very blue and soft in quality. Preserve the atmospheric effect of distance here by keeping the tones a cool and delicate gray throughout.

"TIME STUDIES."

In Mrs. Louise Jopling Rowe's well-known school of art it is usual to give the pupils a time study once a week. Mrs. Rowe says: "A charcoal life-sized head is drawn from the model in the space of one hour, or a rapid painting is blocked in. This is sufficiently long, as it is necessary to keep up their excitement and enthusiasm, and a longer time would only exhaust them. By this quick time-work the salient points of their model are seized and noted. All details disappear, and the chief characteristics of outline and proportion are perforce accentuated in order to ensure a resemblance. This accustoms them, when painting a portrait, to look for the most important points.

"The same system is carried out in making a sketch from the old masters. A small canvas about 8 x 10 is used, and as much, and as accurately as possible, is represented in one sitting of any work which the student especially wishes to study. Never mind how large the picture is, it can all be contained in miniature on your small canvas. The sitting can extend from one hour to the whole of the day that the gallery is open to students. On no account must the sketch be touched a second day.

"This practice does as much good as mere slavish copying does harm. It forces the student to decide quickly upon the lines which form the composition and upon the scale of coloring. The beauty of the work as a whole impresses one, because one has no time to get lost over one little unimportant bit of detail. The student has all the time he is working to be constantly occupied with the whole, comparing one portion with another until he gets his small replica to give an impression of all the qualities of line and color that his great original possesses."

OBJECTIVE AND SUBJECTIVE PAINTING.

BY BRUCE CRANE.

"MANY students say to me: 'Oh, I cannot compose a landscape in my studio. I can never do anything from imagination.'"

"Of course you cannot if you have not first learned your grammar. Study hard and carefully the great book that nature lays open before you. If you cannot remember how high a fence ought to be, study fences till you know. Make careful notes of color, relations in foliage, ground, and sky. First acquire technique know how to express, and then if you have imagination there is no reason at all why you should not paint a good landscape in your studio.

"True, some artists will never be able to paint a landscape unless they are 'on the spot'—that is, unless they have it before them. These are what I call the objective painters.

"To me the highest work is the subjective or imaginary. Inness, Corot, and Millet were of this school. No more careful students of nature ever lived; they knew their grammars perfectly, but all their interpretations were colored with the exquisite poetry and feeling of their wonderful imaginations. Millet did not wait to hear the Angelus ring in order to catch those peasants in the potato field the moment they bowed their heads in prayer. He had doubtless seen them do this, and he remembered. But no one knows how many individual studies he had made of peasant figures in various attitudes till he knew every turn and poise of their rugged anatomy. The pathos of their lives we know too; and none but such a soul as his could ever have given it such strong expression.

"The objective artist who lacks fine discrimination and refinement is apt to become brutal in treatment. That is the trouble with France. From too much realism they have become brutal.

"True there is danger occasionally of going to the other extreme, and becoming sentimental. For instance, Ridgeway Knight paints peasant girls with the faces of dainty village maidens. They make pleasant pictures to look upon, and are nice for parlors; but they are not true types. I never saw any such faces among the French peasantry. They are so heavy, coarse, and stupid of countenance that they seem very little above the animals whose places they so often take in drawing loads and dragging the plough.

"You may call Gari Melchers a trifle brutal, but he gives you the real faces of these people. Millet saw these faces too; but he did not take the young girl, about whom there was nothing especially characteristic. He took the man or woman of forty-five or fifty, when toil had bent the back, and life had written its touching story in both face and form, and he made it into a poem of such dignity and pathos that he who ran could read.

"Millet had sentiment without sentimentality. Bouguereau has sentimentality without much sentiment. His peasants have delicate skins and pretty faces; and, like those of Ridgeway Knight, are thought by many people the only sort to hang in drawing-rooms. Still both these painters have many fine points which the student might study to advantage.

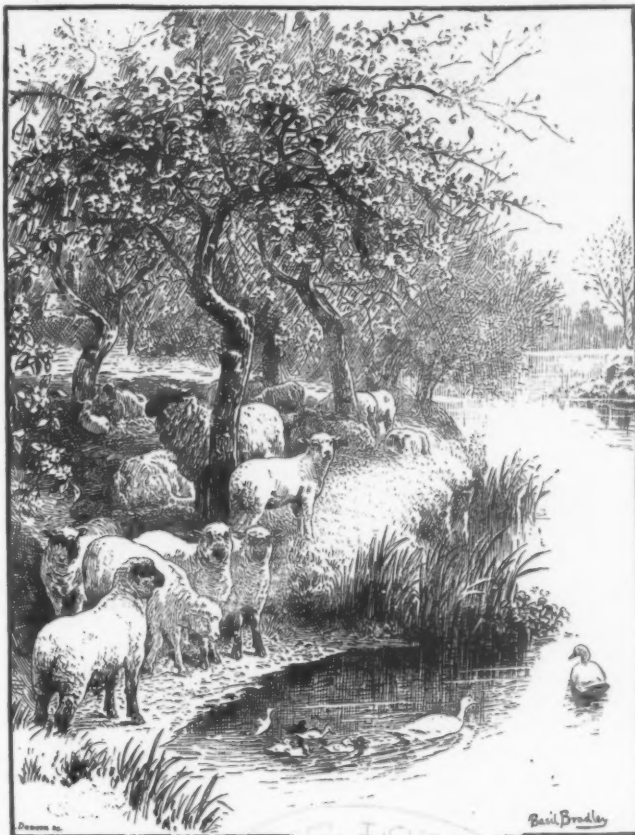
"I might say also to the student: Don't think that because you paint small figures you need be finical and small in treatment. Look at the finish of Meissonier's figures, and then at the splendid breadth of his pictures! Ah, I delight in Meissonier!"

A LESSON IN LANDSCAPE PERSPECTIVE.

On returning home from a day's sketching, let the sketcher take a sheet of tracing paper and transfer to a clean leaf of his block the main lines of his sketch. We will suppose that it is a cottage with a road passing by, and that he has placed himself at right angles with the side of the house. Let him next take a rule, and where the line of the horizon comes on his tracing rule it straight across. It will then represent the normal horizon, the horizon of the sea in a calm. Now place the rule so that it just touches the two eaves under the gable; it should also cut the horizon line as it does in the figure. Placed along the top of the door, it should again cut the horizon line in the same spot. Placed along the base of the house, the sides of the road, the crosspiece of the door, the sunlit top of the chimney, the result should always be the same, the ruler should cut the horizon at the same point. If it does not, unless the house is in a ruinous condition, the drawing must be wrong. That we can state this so positively is due to a law of perspective. Lines running toward the horizon, and which in reality are parallel, like all the lines mentioned above, appear to come together at a single point on the horizon. That point is here called "the point of view," because it is the point toward which the sketcher was looking. It need not be the centre of the picture—indeed, it may lie quite out of the picture. If, for instance, the sketcher had taken a position more toward the front of the house, in the field instead of by the roadside, still keeping the house near the centre of the picture, the point of view would be farther from the house; if he had moved to the opposite side of the road, it would move with him close to the house. It is best, as a rule, to take the point of view near the centre of the picture; but we see in this case it would show too little of the front of the house. We, therefore, move to the side, and, in order to keep the house in the centre, we include in our picture only what lies to that side of our point of view. Let the student make three or four such sketches and observe how all the parallel lines running toward the horizon tend to meet at a point on the horizon, and that when he shifts his position the "point of view" also shifts its position, coming toward the centre of the picture when one looks straight along the parallel lines, as from the centre of the road, moving to one side, and even quite out of the picture as the sketcher

takes his position farther in the field to one side of the house and the road.

As retouching is almost always necessary



"SPRING." PEN DRAWING BY BASIL BRADLEY FROM HIS PAINTING.

in etching, it is well to know how to prepare a transparent ground through which the work already done can be clearly seen. The ordinary "Rembrandt" grounds sold in the shops are seldom transparent enough for

thoroughly melted they are to be thinned down with benzoline until the mixture is perfectly fluid. In this state it is poured over the warm plate as photographers pour on collodion—that is to say, the plate is held with a hand-vise and the mixture poured on to the middle of it. It is then tilted from side to side gently until the whole plate is flooded, after which the excess is poured off from one corner. This is to be done quickly, and the plate is then to be cooled rapidly by placing it on a cold iron plate. The rapid cooling causes the surface to become mat without loss of transparency. Care must be taken not to stand near a flame, as the benzoline is very inflammable. The ground can be made without the benzoline, in which case it will keep for any length of time; but for use it will have to be remelted and the benzoline added.

If too much oil has been used in painting, the picture may become greasy and refuse to take a retouch. This greasiness can be got rid of by rubbing carefully with sliced raw potato, and then washing off the potato juice with a sponge. If the water is repelled from any part, a new application of potato is necessary. The potato must, of course, be freshly cut, and the picture dry enough to stand rubbing.

The following are safe substitutes for certain more or less untrustworthy pigments. Antwerp Blue, or good Ultramarine in place of Prussian Blue; instead of Chrome Yellow use Chromate of Strontia (Strontian Yellow); for Lamp Black use Ivory Black, and Zinc White for Flake White. In spite of the risks attending the use of Flake White, it is so valuable that it is difficult to get artists to adopt any other white as a substitute.

CLEAN your sable brushes in sweet oil. Dip the brush in oil and wipe the paint out with a cloth. Cleaned in this way, they will last for a long while. The oil moistens the hair and preserves it. Never clean any kind of a brush with turpentine. It takes the life out of the hair, and the brush becomes worthless.

To paint on Academy board, prime with a heavy underpainting of warm gray tint, using White, Yellow Ochre, a little Ivory Black and Burnt Sienna mixed with a little turpentine. Put this on with a flat bristle brush, and when thoroughly dry, rub down the surface with fine sand-paper slightly dampened with clear water. You will thus procure an excellent foundation.



STUDY OF SHEEP. BY C. JONES. REDUCED CRAYON DRAWING.

really fine work. A good retouching ground can be made by melting three ounces of the best paraffine candles with half an ounce of resin in a porcelain-lined vessel. When

and when thoroughly dry, rub down the surface with fine sand-paper slightly dampened with clear water. You will thus procure an excellent foundation.

AN OLD ENGLISH GARDEN.



THE "garden enclosed" offers a spice of mystery, a hint of something individual and uncommon, which is always stimulating to the average imagination. The grounds of the old manor-house at Arlescote in Warwickshire,

of which, by the courtesy of the Misses Loveday, we are enabled to present some sketches, are, strictly, appurtenances of the house, and scarcely more open to the public gaze than the rooms within it. In front, between the house and the road, lies the green court, enclosed by brick walls and tall hedges of trimmed yew-trees, and entered from the house by a regular tunnel of living greenery. A carriage-way was made only in 1876, by means of which it is possible to drive up to the porch, also modern, but architecturally in keeping with the rest of the building. Before that a paved path was the only means of approach. The house itself dates from the reign of Edward VI., and has remained as to its main features unaltered through the centuries which have rolled over it. Like most of the smaller manor-houses of the period, it consisted essentially of a

the family), and two wings, in many instances castellated for defence, but not in the present case. One of these wings contained, on the ground floor, the kitchen and the offices; the other, the two parlors, a summer and a winter one. At each end of the house a spiral staircase gave access to the sleeping-rooms above, those in the wings being occupied by the male and female servants respectively. These corkscrew stairs, or "turnpikes," as they were locally called, have now disappeared; but so well preserved is the building generally, that some of the original window-fastenings remain, interesting bits of old ironwork, shaped to form the letters E. R. (Edwardus Rex) with a fleur-de-lis. Much of the old Tudor panelling of oak remains, and a stone Tudor arch over the open fireplace in the hall. Of Jacobean times are the present staircase, the corridor connecting the rooms on the second floor, and a fine old oak overmantel in the hall. But the most important changes were made in the reign of William and Mary, when sash windows were introduced, and four small ogee-roofed buildings, in the Dutch taste, used as summer-houses, tool-houses, and so forth, were constructed, equidistant from the four corners of the house. One of these remains. The northeast corner of the house still bears marks of bullets fired by the Parliamentary soldiers coming up from Oxford to take part in the battle of Edgehill (1642).

The garden proper was originally an orchard at the back of the house, and was laid out in the formal continental fashion. It is

all of which had broad borders of grass, run straight from the house to the "canal," in reality a longish fish-pond, at the end. The ground being on the divide, or central watershed of England, the water of the "canal" flows out at both ends, running on one side



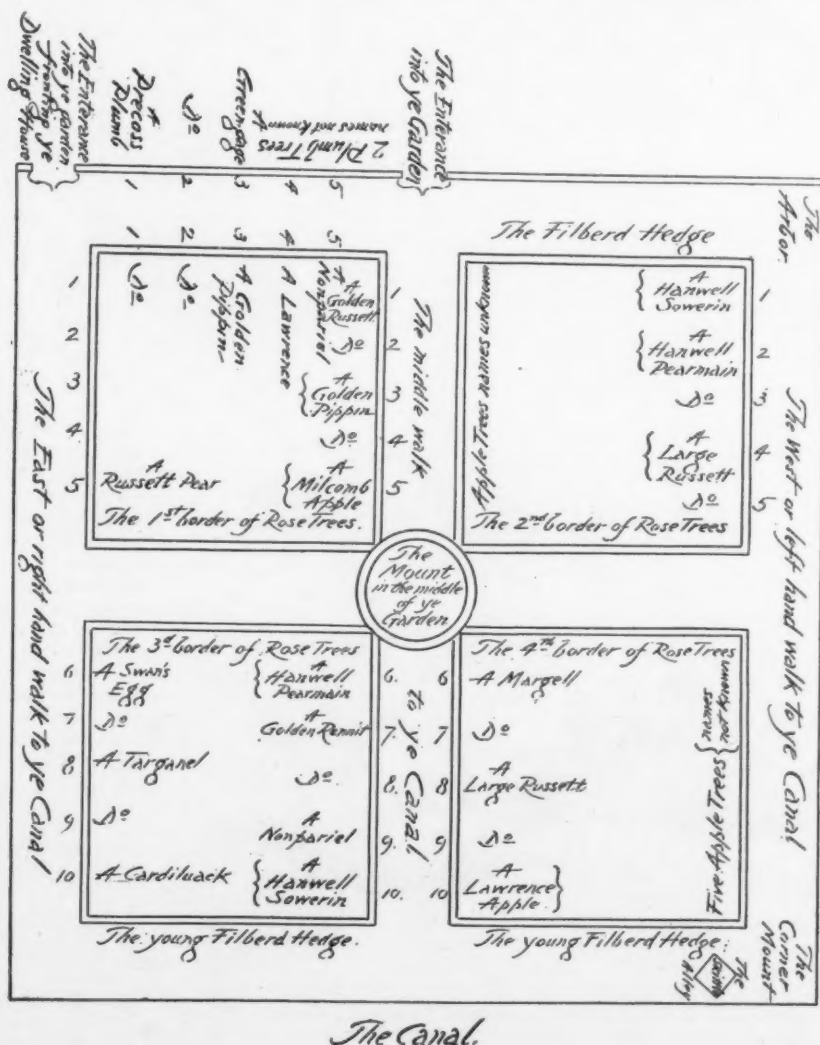
ARLESCOTE
MANOR HOUSE
GARDEN FRONT

to the Cherwell and so to the Thames, and on the other to the Avon and the Severn. The central mound is now a flower-garden. The square plots for vegetables are edged with broad borders, with hedges of roses or filbert-trees, and planted with old-fashioned fruit-trees, the names of many of which are no longer to be found in nursery-men's catalogues. Such are the "swan's-egg pear," the "cardiluack," a hard winter pear, both of which still bear fruit; the "precoss" plum, the "jargonel," the "Hanwell pearmain," the "Milcomb apple," the "Hanwell sowerin." Others, as "golden pippins," "nonpareils," and "russets" are designations still in use. Fine fruits are grown "en espalier" against the brick wall facing south. The rose hedges at first bordered only the middle walk, but they have now extended along all the borders, the filberts having died out, except in one or two places. Over the low wall and the grassy banks of the "canal" a view is had of Red-Horse Vale, so called from a gigantic figure of a horse—a work probably of old Saxon times—cut in the living rock.

The accompanying plan is a copy of one that has been in the possession of the owners of Arlescote for nearly four hundred years. Time has wrought fewer changes in the garden than in the manor-house. The mound in the centre and the skittle alley have disappeared, but otherwise the general features remain the same.

Besides their historical associations, which are peculiar and inalienable, all such gardens, so simply laid out, home-like, and secluded, have the much greater charm of poetic traditions, which are theirs in common. It is the easiest, the most obvious way to lay out a plot of level ground, such as would naturally be chosen for a garden. Hence the gardens of the poets, from Homer to Mr. Alfred Austin, are all of this character. The description which we have just given might almost have been copied from that of the garden in the third century romance of Daphnis and Chloe; and the rose gardens of Propertius, the gardens sung by Chaucer and praised by Boccaccio, were all of the same simple plan, however they may have differed in particular features. And to come nearer to the present date, we may be sure that Herrick's favorite flowers bloomed, as they still do, at Arlescote, and that Helen Burnside's "maiden fair and tall,

"In her petticoat of satin and her gayly flowered gown,
And the perfume and the powder in her hair of sunny brown,"
may have walked in it on many a May morning.



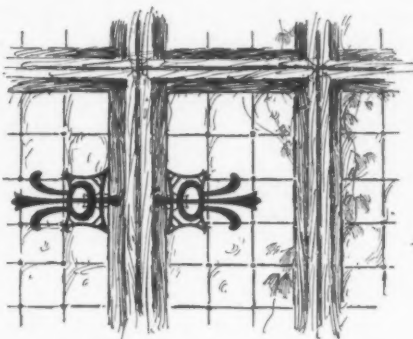
great hall, where the whole household, master and servants, dined together. (above this hall were located the sleeping-rooms of

intersected by alleys running at right angles to one another, and meeting at an artificial mound in the middle. Three of the alleys,

ART IN ADVERTISING.

NOTES OF A LECTURE, BY MR. LOUIS J. RHEAD, ON THE PICTORIAL PLACARD, OR POSTER, DELIVERED BEFORE THE BROOKLYN ART INSTITUTE.

MR. RHEAD divides his lecture into two parts—"How to Produce a Good Poster," and "How to Sell It." To make a good poster requires a thorough knowledge of the laws of decoration. These laws, or primary principles, enumerated as nine by Ruskin, Mr. Rhead elaborates to thirteen, the most important of which he names: "principality," "continuity," "curvature," "radiation," "contrast," "interchange," "consis-



WROUGHT-IRON WINDOW FASTENINGS AT ARLESCOTE.

(TIME OF EDWARD VI., INTRODUCING HIS MONOGRAM.)

tency," "harmony," "development," "composition of line," and "even distribution." Into the direct application of each of these first principles he does not, in his preliminary lecture, enter; but, to aid the student in a practical comprehension of them, he recommends at the outset intellectual effort—thoughtful consideration of new ideas—aiming at inventiveness; the cultivation of the faculty of observation, be it in the fine work of others or in nature; a command of detail, so that from actual knowledge drawings can be accurately made from memory; and after practice and severe self-examination, the finding out what description of work the student is best fitted for, so that he can make a specialty of it, and thus always have a definite aim. He further recommends the avoidance of "mindless imitation" of existing productions, as well as of nature, and insists that systematic training is required in the study of details—figures, drapery, trees, flowers, and, in fact, everything that the artist has to depict. The imagination—by reading and observation—can be and should be assiduously cultivated. A habit of industry, greatly aiding the memory, may be acquired by keeping a note-book in constant use, filling it with careful studies of everything under the sun that comes within ken. A careful study of the works of Vedder, Pyle, Abbey, Edwards, Beardsley and others is advisable, and, says Mr. Rhead, by way of parting advice, "Let your ambition be to do good work before original work, and you will then find your work more original than if you tried to make it so."

And now to Mr. Rhead's suggestions as to selling the poster, designed after a careful training in the principles above laid down. Premising that the work prepared for sale should be compared with master works, rather than by the designer's imagination, he proceeds: "When you have produced something that shows quality in design, something really original and that has reason in it, work it out as best you can. Do not hastily add the lettering, but leave a prominent place for it—the choicest spot in the design. It should be strong in color, bold in drawing, and its story should be clearly told, whether it be for a magazine, a book, or for ordinary merchandise."

HINTS FOR AMATEUR METAL WORKERS.

IF the amateur be handy with tools, he will find many little articles, such as boxes and the like, which may be made up in pieces and fastened together. For doing this there are four methods, at least, which may be resorted to, viz.: brazing, soft soldering, hard or silver soldering, and riveting. The last named is so simple as scarcely to require description, but it is, nevertheless, very useful. A hole is drilled through the two portions to be attached, and a pin or rivet, with a head, is passed through. The head being placed on an anvil, the other end of the pin, which has been cut down so as barely to project beyond the double thickness of metal, is gently hammered over, to form another head, so that the pin cannot come out. Soft soldering is also an easy process, though at times great skill is needed in handling the iron. The outfit necessary consists of a good soldering iron with a copper bit, which may vary from an ounce to a pound or so in weight, according to the size of the work to be accomplished; some muriatic acid, which has been "killed" by the insertion of zinc (or resin may be substituted for the acid); some tinner's solder for large and pipe solder for smaller work; and, lastly, a good red fire. The parts of the metal to be soldered together must be chemically clean, and should be newly filed or emery-papered, placed in position, and sprinkled with acid. In the mean time the iron must remain in the fire until red hot. Have in readiness a clean piece of waste brass, and in the left hand a piece of solder, the end of which is to be dipped into the acid. With the right hand take the red-hot iron and dip it into the acid to clean it; then on the waste piece of metal touch the solder with the iron, dipping the solder into the acid and adding more as may be needed. In this way the point of the iron is covered with melted solder, which can be conveyed to the joint and run along the edges with the iron, giving another touch of solder wherever required, until the whole joining is neatly covered with solder. Another way is to tin the two edges to be united; that is, to run a film of solder along each edge, and then with the iron heat the two edges placed together until the solder on both unites. The iron must always be kept perfectly clean by filing and tinning, and must be used very hot.

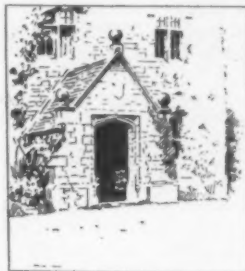
In hard or silver soldering a blow-pipe is used in place of the iron. There are many forms of blow-pipes,

sharp-pointed jet just on to the right part. The amateur who can afford it will find that some of the patent blow-pipes and jets combined will save him by their use much trouble and failure. Let us suppose it be

desired to fasten a pin hinge and hook on the back of a silver brooch, which, by the way, is an object well worthy the repoussé worker's consideration. Unless the piece to be soldered on will remain firmly in its place, it must be bound on with iron wire. In this process the joints must be perfectly clean and be smeared

over with borax ground in water. Now place over the joints a thin strip of silver solder (a combination of three parts brass and one part silver), and place the brooch on a piece of charcoal or coke. Now blow the flame upon this (adding more borax if necessary) until the solder flows. When cool a very firm joint will be made, provided all is cleanly and correctly done. On larger pieces the same method may be followed, using a forge with a gas blow-pipe, taking care not to put great heat in the wrong place, or there will be risk of melting a hole in the work.

Cracks and holes can be mended by lumping on silver solder at the back, where it will not be noticeable, but for this purpose and for joining thick pieces of brass together, brazing is more useful. This is hard-soldering on a larger scale, and the medium is spelter instead of silver solder. The blow-pipe must have a more powerful jet and be attached to a forge. The joint is prepared in the same way with borax but spelter is sprinkled on instead of using the slip of solder. Blow upon the spelter until it runs bright and flows over the joint, when the blast must be stopped, for a shade more heat will melt the brass. An occasional sprinkling of spelter or borax may be necessary. After either



THE PORCH AT ARLESCOTE.

(SEE "AN OLD ENGLISH GARDEN.")



ARLESCOTE
MANOR HOUSE
from the GREEN COURT

some having gas jets attached, but the simplest is merely a tube with a very fine bent end, through which the operator blows, so that the flame of the spirit-lamp, or candle, or whatever else be used, is blown down on to the solder. Much practice is required to blow a clear,

hard soldering or brazing, let the metal cool gradually, then put it into pickle (i.e., old used acid) for an hour or two to remove the vitreous flux. Trim up the joint with a file and emery, and the article is ready for polishing.

LOUIS
READING ROOM
Public Library

NOTES ON INTERIOR DECORATION.

THE skill of the Japanese in cutting the most delicate lines and forms for stencil work has enabled them to execute the most wonderful and complicated schemes of color decoration on almost any substance. They cut the patterns in paper made of mulberry fibre, four or five at a time, with a long thin knife and delicate punches. When finished, one sheet is covered with some adhesive material. On this is placed a number of threads of silk, which form ties to hold the whole design together. This process completed, another cut sheet is placed over the threads and underlying stencils, and the whole pressed accurately together. It is said that human hair is sometimes used instead of silk.

ALL the same effects as are found in wall-papers may be achieved by stenciling. You may stencil bright ornament on a dead ground, or *vice versa*. The forms may be raised with repeated application of color, or stencilling may be executed on any specially prepared uneven textured ground. It may be and is used largely for stencilling in the general color of any ornament on which you propose to relieve by shading or tinting, and is a very simple and direct method for accurate setting out, as it were, elaborate arrangements of ornament for such subsequent finish. In the decoration in ornamental forms of large interiors it forms the basis of all detail.

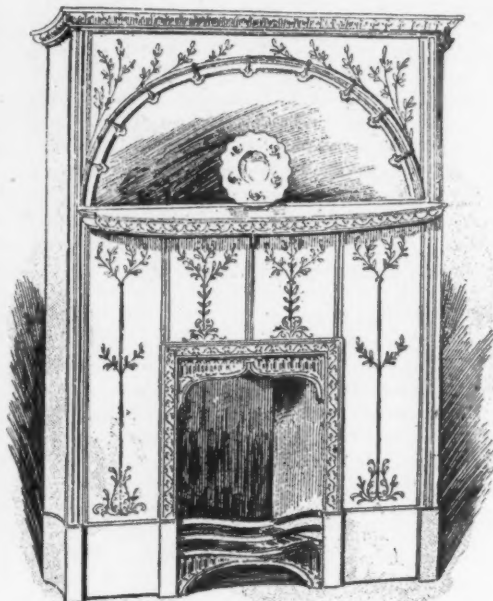
In coloring the surrounding woodwork of rooms, it is a comparatively safe rule to select a tint from some section of the ornament in the wall-paper. In selecting wall, frieze, and ceiling papers, it is well that the wall-paper should be the darkest in tone, the others ascending in the scale of light, and each having the same tints of color running through, but in varying degrees.

PERHAPS there is too much insistence by architects on the common idea that you decrease the apparent height of your rooms by deep friezes. The well-known English designer has no sympathy with the idea. Suppose you do suffer from the optical delusion of losing six inches, he says; is there not a sense of quaintness and comfort in a room that is low? Certainly we all feel how pleasant and cosy are the old farm-houses with low timbered ceilings. This sense of snugness is well illustrated at the Château of Blois, where the timbered ceilings of the rooms are comparatively low, and are colored a sea-green blue, to which is super-added an abundance of colored and stencilled ornament. While by no means deprecating the fine sense of space and magnificence of rooms having large and generous dimensions, we are inclined to agree with Mr. Spence, that those who of necessity must live in apartments of small dimensions should accept their proportions and devise the treatment accordingly, not cherishing the fallacy that good decoration consists of delusions of scale.

ALL papers used in staircases and other apartments where the light is defective should have their ornament bold and strong, delicate combinations of tones being reserved for rooms well lighted. There is a tradition that all ceilings should be light in scale. Many should be, but

they may, of course, be just as successful in deep and rich tones.

GOLD on ordinary wall-papers, when per-

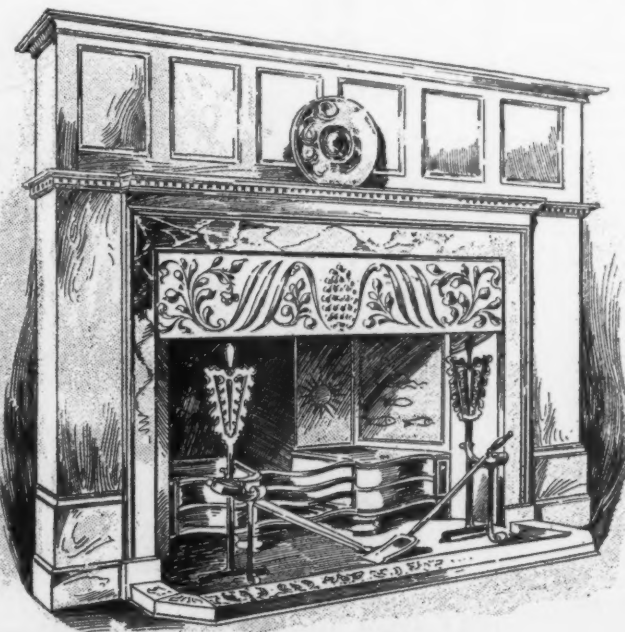


CAST-IRON FIREPLACE, BY MR. W. A. S. BENSON.

(This chaste and simple design would look well executed in wood with pyrogravure decoration.)

fectly flat, is not always pleasant. The true glory of gold refuses to express itself except on undulating surfaces, where its metallic lustre is developed.

A WAX finish is always best for wood carving. It may be brought to a high polish or left rather dull. To make the wax, take three ounces of yellow bees wax and one pint of spirits of turpentine. Dissolve the wax in the turpentine and strain it through cheesecloth. Apply it with a soft brush, and when it is almost dry polish with a stiff brush.



WOODEN FIREPLACE, DESIGNED BY MR. GEORGE JACK.

APART from subject, good wood-carving should present an agreeable abstract arrangement in the interchange and gradu-

ation between light and dark. In a fine work there are no flat surfaces, no mechanical finish; all is swift, free painting with the tool. Breadth must be kept in mind; there must be a sense of the big surface containing all the little surfaces. This sense of breadth must be maintained in the group or statue, as well as in the relief; that is, in the finished work one must still be able to feel a suggestion of the original lump or log of timber.

IN our best modern houses, the bathroom is furnished on strictly hygienic principles, containing nothing that is not necessary, and for special ornament perhaps a few illuminated tiles, or a stencilled frieze recalling the lines of waves and clouds and specks of spray against a pale blue sky.

A NEW and promising departure in stained-glass design has been made by Mr. Frederick S. Lamb in the large memorial window intended for the New Church at Washington, D. C., and executed at the studios of J. & R. Lamb, where it has been on exhibition. Hitherto, the facilities for pictorial treatment offered by the American opalescent glass have engaged the attention of our designers, so as to lead many of them too far in the direction of realism. When anything of a purely decorative nature has been attempted, the American glass has usually formed but a small proportion of the window; its comparative opacity and depth of color fitting it to establish the main lines of a design, to be filled in with less effective imported glass. But Mr. Lamb has shown that in a design largely ornamental, at any rate, where the window is broken up, as in this case, by heavy Gothic tracery, it may be well to use the American glass only. His design has the six angels of the Days of the Creation separately framed in by the branches of a conventional "tree of life," and, while much more free in composition, has something of the look of a Gothic window with medallions. Both the figures and the decorative foliage which surrounds them are in American glass; but there is no lack of variety. We think that a still more severe treatment would probably prove even more successful.

WE have before this spoken of the fabril glass, manufactured by the Tiffany Glass Company, as in a high degree artistic and interesting. Mr. Tiffany has been making further experiments, some of the results of which have been shown at his Fourth Avenue studios, and many of which are still on exhibition there. A design adapted from the feathers of the peacock has attracted most attention. The feathers are imitated in opaque, striated glass on an iridescent or lustrous ground, and the eyes are of translucent but richly colored glass, inserted while the piece is at white heat. As many as seven or eight workmen are sometimes engaged in the production of one of these pieces, and the percentage of breakage is, of course, very large. That alone would prevent the manufacture of the new wares on a commercial scale. But of the many technical improvements in glass-making and working invented or introduced by

Mr. Tiffany, his production of metallic and iridescent effects are, from an artistic point of view, the most important.

CHINA
PAINTING.USE OF HYDRO-
FLUORIC ACID.

HOW IT MAY BE
SAFELY HANDLED
—HOW GOLD AND
COLOR MAY BE
REMOVED FROM
DECORATED CHINA
AND THE CHINA
REDECORATED — HOW PIECES APPARENTLY
RUINED IN FIRING MAY BE RESTORED.

TN all the notices I have ever seen in regard to the use of this dangerous fluid, the advice given has usually been, "unless absolutely necessary, let it alone." Of course it is dangerous, but this also may be said of a great many other things which we have to use constantly in daily life, and from which all danger may be eliminated by the exercise of a little care and judgment. Having learned several things by experience in regard to the use of Hydrofluoric Acid, I should like to give other china painters the benefit of the knowledge thus acquired—painfully, I will admit, for in the beginning of my use of it I had several times badly burned fingers.

I had always been warned against the acid as a most dangerous thing to handle, and consequently never had used it. But having to match a piece of china for a broken set, and being only able to find a decorated article of the shape I needed, I concluded to make the best of the situation by removing the decoration.

It is a great convenience to be able to do this, for china of pretty shapes, slightly decorated, have lately become much cheaper than the plain white ware, and the decoration, when not too heavy, is easily and inexpensively removed without injury to the china, and the cheap gold usually found on these articles serves as an excellent foundation for an upper coat of good gold.

Having tried to buy some Hydrofluoric Acid of a druggist, I was told that it was so rarely asked for that it was only to be had at the wholesale dealers, and once more I was cautioned about its dangerous properties. At the wholesale house what I wanted was given to me in a rubber bottle, marked "Hydrofluoric-Acid-Fuming." The acid is put up in rubber, because it does not destroy that; it would eat a hole in a glass bottle in a few moments.

I asked what was the best agent to counteract the prospective burns, and was ad-

vised to get a strong alkali; so I promptly invested in a small bottle of undiluted ammonia. Potash or soda would do, but the former is not easily handled.

With the ammonia beside us; a long bristle brush—an old one used for oil painting will do—around which is wound a rubber band just above the ferrule, to prevent the acid running down the handle; a small stick of thin flat wood; part of an old glove on the thumb and first finger, and the inevitable accompaniment to all painting—some rags—we are ready for work.

Dip the brush in the acid and quickly pass it over the painting to be removed. Allow the acid to stand for a moment; then rub it off with a rag, and you will find most of the paint comes off with it. If necessary, apply a second wash, and again rub it off. If after this any obstinate patches of color still cling to the china, apply a little more acid, and rub with the flat stick. I have invariably removed all the color on the second application. Work rapidly, and get the acid off as soon as possible. Wash the china in soap and water at the end of the operation; for if the acid is allowed to remain on too long it will destroy the glaze.

If by any chance you should get any of the acid on your fingers, dip them immediately into the ammonia. One of my pupils spilled the acid on the floor, making huge yellow spots on my matting. I immediately applied the ammonia, turning them into a deep orange color, which was a great deal worse, for the time being; but in half an hour all traces of acid and ammonia were gone.

Work with a long-handled brush and stick, so as not to have to bend over too closely; for the acid fumes, although it seemed to do me no harm, are not at all pleasant.

A jardinière which was to all appearances ruined by an accident to the kiln in the last firing, being smoked and blackened beyond recognition, had the decoration removed by the application of the acid—in fact, all the glaze was removed. The ware was then thoroughly sand-papered and scoured with sapollo. A tint of Parian white

was applied and fired, and the jardinière came out of the ordeal as good as new, ready for a second decoration, which was fully as effective as the first had been, although totally different.

Keep your acid tightly corked while in use, and when not in use

keep it in a cool, dry place; either heat or dampness will cause it to fume, thus wasting by evaporation. You will find the fumes stronger on a damp day than on a dry one.

Hydrofluoric acid is also used for etching on gold work. The method of doing this was described in *The Art Amateur* some time ago.

SOPHIE KNIGHT OAK.

THE USE OF ENAMELS.

ON GLASS AND ON SOFT-GLAZED AND UN-
GLAZED CERAMIC WARE.

(From a paper read before the New York Society of
Ceramic Arts.)

THERE is a special charm about enamels. Their deep, rich tones and their beautiful glaze have made them esteemed for centuries in the world of ceramic art. Mineral painters in this country mostly use them in combination with raised gold work, to imitate jewels. Though this is very effective, the use of enamels should not be limited to this kind of decoration. We have only to glance at the decorations of the Chinese and Japanese to see how much more can be done with them. It is true that we have not a great choice of enamels that may be safely used on porcelain—that is, such as will fire well. Every one who has worked with enamels on china knows how liable they are to crack or chip off, especially when a large surface is to be covered.

Those potters who have succeeded in making enamels just suitable for their ware will probably sell the undecorated ware, but not the colors.

The safest enamel for china decoration is the Dresden Aufsetzweiss (literally, "stand-up white"), but it needs a very strong heat, which would crack and warp our kilns if we were often to fire up to such a powerful heat as this requires.

This Dresden White enamel can be colored or worked over with colors; but it will always be opaque, we will never obtain a deep, rich tone with it. But there are wares with soft glaze on which some enamels may be used successfully, and which by their creamy



tint accord beautifully with the colors; for instance the different Belleeks or the Vienna Ivory Ware, or the glazed and unglazed tiles. Vienna Glass Enamels fire beautifully on such ware. I have experimented with them a good deal, and found that, used in this way, they are safer than any other enamels. As they can be used on such different materials, they deserve the attention of every mineral painter.

Let us consider them first in their application to the material for which they are made—that is, glass. In this way they make a more artistic decoration than the heavy metal, gold; they never blister, never fail if they are handled and fired properly; their glaze will be as high and brilliant as the glass itself.

I apply these colors—which I mix for glass with Dresden thick oil and turpentine—with the very finest red sable brush, not painting with strokes, but dragging the color along; it is only in that way one can obtain a perfect evenness.

For figure painting or coats-of-arms I put the enamel on with the palette-knife, making the foundation first entirely with white enamel. Where the palette-knife, not used to such work, grossly alters the outlines of the figure, I do not mind that, but quickly go on with my work. With the help of a pointed stick or knife I correct afterward the overflowed outlines.

This coat of white enamel—which after some practice one can get on perfectly even with the palette-knife—has to be fired; and only if it is fired sufficiently to be glazed it can be worked over with the transparent colors, for only then it will not absorb them.

There are so many interesting things in glass painting, and we can enrich a home so much by its practice, that it is surprising that so little has been done yet in this line. For my own part, I have found it so fascinating that I have given up china painting almost entirely for it; and I think, especially here in New York, where there is no difficulty in getting the right kind of glass, mineral painters should pay more attention to it. For table ware decoration it is closely connected with china painting. One should imagine that every mineral painter would like to break the heavy masses of white and colored china in a studio with a flash of dainty glass. It is not costly; in fact, the outfit is only half the price of that for china painting.

Nor need there be any trouble about the firing. Remember, that in New York you can get glasses which are safe, which will no more disappoint you in firing than your china, if you know how to fire.

Besides the decoration of fancy glass, the enamels can also be used for window decoration in the Moorish style, or for glass tiles, or any sheet-glass decoration. But it will interest the mineral painters—whom I am addressing mostly—to learn how well they can be used on the beautiful Belleek and unglazed wares.

Larger surfaces can be covered with these colors without danger of cracking. For instance, a handle of a mug or the like can be covered entirely with enamel; if put on as a thin wash, these colors will give the effect of underglaze painting.

As enamels can be used in such different ways and on such different materials, they open for the mineral painter a new field and suggest great variety in decoration. If they are used in combination with china colors, the latter should be fired first, for these enamels must not be fired quite as strong as either the Lacroix or the Dresden colors.

For the unglazed ware I mix the colors



with water and some gum-arabic, which must be perfectly pure. One has to be quick in putting the enamel on, because the unglazed ware absorbs the color very fast.

It is also advisable to mix the color in the same way for thin washes on the glazed ware.

Whichever medium one chooses, great care should be taken, that not too much thick oil or gum is used, for that would make the enamel blister.

ANNA SIEDENBURG.

DECORATIVE WILD FLOWERS OF MAY.

BY C. E. BRADY.

THERE is a fragile beauty about some of the earliest children of May that seems to unfit them for the decorator's use. But we shall find in this, as in all things, that the economy of nature is never at fault. The first blossoms of spring have in most cases more delicacy of form and color than those that mature under the suns of later months; but although in some plants the flower is so inconspicuous that we may pass them by, some peculiarity of growth or leafage makes them as desirable models as some of their more showy competitors. We must rid ourselves of the too prevalent idea that the flower alone is all important, and, taking a lesson from our Japanese friends, to whom no detail is too insignificant to be carefully considered and lovingly rendered, we shall find that the balance is always perfect.

Just above the mosses and brown leaves and along with the Violets and Anemones, the little Star Flower shows a wondrously dainty blossom, a seven-pointed star, with a green tip of the calyx showing between each petal, and a centre full of white stamens tipped with orange. At first sight it seems too small to be effective; but notice the whorl of green leaves, tender in color, graceful in shape, and with a bright surface catching lights that bring out the delicate tracery of veins. Then there is the Twisted Stalk, with small pink bells, and Solomon's Seal, with cream white; in both the flowers are hidden under the bright, strongly mod-

elled leaves, that form long sprays, and could be used most effectively in decoration. Something similar, too, is the Bellwort and Wild Oat, long, drooping flowers of a pale lemon yellow; but here again is the leaf the most important factor, with considerable variety in the coloring.

The Foam Flower and Maianthemum Canadense both have a small raceme of cream white blossoms that relieve well on a dark, gray-green ground, if worked up slightly with enamel, and in both plants the leaves are very good. Clintonia Borealis and the little Twin Flower are also bell-shaped, the one pale or greenish yellow and the other pink. Later in the season we shall find Pyrola, Partridge Berry, Gold Thread, Rattlesnake-plantain, and Pipsissewa, which either for leaf or flower, or both, are all most useful models for such decorations as are needed on very small cups and similar articles.

Bluets, Yellow Star Grass, Moss Pink, and Blue-eyed Grass are all simple and beautiful in detail. I find the German Blue Violet gives just the color for Blue-eyed Grass, which is really a true violet; it has a greenish white eye, with dark markings running into it, and the pistil dark orange yellow. Three of the petals are much lighter on the back than the others. The tiny foot stems joining the flower and cluster of buds to the main stalk are like a thread, and a pale Violet-of-Iron in color. Touches of the same are on the stem at the joining of the leaf-like sheaths, and every detail of the bud, flower, and fading flower is exquisite. Species differ slightly, some having a yellow eye margined with dark violet.

The Spring Beauty should be well known, but it seems not to have found a place in decorations. The color and modelling are very simple—white to clear pink, with dark veins—and the foliage is prettily tinted. Dutchman's Breeches and their handsomer relative, Squirrel Corn, if well studied are both unique and fascinating little plants.

The Common Cinquefoil can be grouped in almost any way. It would make a pretty trail around the top of a bowl, and it lends itself well to conventional treatment. Ground Ivy is also a good trailing plant. Cranesbill is another of the few violet flowers. It should be studied at all seasons. The leaves sometimes take on most brilliant colors, and the ripened seed-pod is very curious as it opens; it would be serviceable for gold work. Hawkweed is particularly desirable in every way, and Mayweed gives a good white flower.

MRS. LEONARD'S TALKS TO HER PUPILS.

DAISIES—ROSES.

ONE of the most decorative flowers is the English daisy. It is one of the first blossoms we see in the spring in our city parks, and there it always seems especially attractive amid the bustle and confusion of the busy streets. These daisies are painted in very much the same way as the common field daisies, only the edges are tipped with pink, or rather crimson; a touch of ruby purple will do, with sometimes in the lighter ones Carmine No. 3. This is a beautiful color, but you must only use it in thin washes, and even then do not flux it. When used heavily, it is apt to fire a brick-dust color. In firing Carmine No. 3, use the middle of your kiln, for though it will stand a strong firing, it must not be a long one. This is the reason why I use Rose Pompadour in thin washes for the first firing when painting small roses, as there is not the same danger in firing twice as with Carmine No. 3.



Now, with the daisies as your motive, suppose you take a cup and saucer, and group some near the top of the cup, those in the centre of the group being worked out more in detail, while the surrounding ones are more of a shadowy nature. I like to see little stems running from one bunch to another, so as to balance the decoration around the cup and around the edge of the saucer. Then tint the edges with Rose Pompadour, blending off the color so as not to leave a hard, abrupt line. This with a few scrolls of the pink, touched with white enamel running in and out of the blossoms, and with a pink handle will give you one of the daintiest designs imaginable. See what you can do with it, but always remember that the simplest decorations are the best.

Do not use too many color effects on the same piece of china. Look at the Rookwood Pottery, can anything be more charming?

Conventional designs are always good, and you will never make a mistake in using them, just as a woman never makes a mistake who wears tailor-made clothes for the street. At the same time, I would much prefer you to study the semi-conventional.

Just now Louis XV. and Louis XVI. styles of decoration seem most popular—garlands and scrolls. I prefer the Louis XVI. for china. Suppose, now, that you try to paint these small roses. But before doing so let me tell you my experience. After ten years' practice, I find them the most difficult of all flowers to paint. They are the most absolutely fascinating and illusive things imaginable. Just a touch in the wrong direction, and life and expression are gone; another touch, and it blossoms again.

Many of you come to me and say, "I would like to paint some of those simple little roses, something done quickly, you know." The only thing for me to do is to try to help you to paint them quickly, and then the difficulty is revealed. What I say now is not intended to discourage you, but, on the contrary, to urge you to study and paint them in the right way. They will give you much pleasure, as well as benefit, for I assure you there is no difficulty in disposing of china decorated with miniature roses. It is a decoration that appeals to every one. Now we will begin our painting. Just as a guide to the eye, draw a delicate pencil mark where you wish the garland or rope of roses to be hung. The flowers should be larger in the centre of the garland than at the ends, thus giving a more graceful appearance to the decoration.

For the first firing use Rose Pompadour very thin, just enough color to show pink. Touch the centres a little more heavily and have the bowl of the rose almost white. Do not try to get the crisp expression of the outside petals by merely painting them pink, but drag your little green leaves snugly against the petals, and often with a clean, damp brush take out little, crisp edges of the

pink petals and lights next to the greens. That is just a little trick of the brush, which helps in large flowers just the same as in small ones; but avoid leaving a great hard line behind.

In the second firing touch up the roses with Carmine No. 3. I mean by that that you must intensify the centres and put in little, sharp touches to give the appearance of more petals, then put just a very little white enamel on one or two petals, to give life and snap to them. Avoid outlines of enamel around the petals.

The greens in the garlands add much to the beauty and effect of the roses, but if you make them too dark or have too many leaves for the number of roses you will find yourself in trouble. For the first firing put in the leaves very delicately with Apple Green and Mixing Yellow; occasionally let some be of Brown Green with a little blue in it. Then

often see is that the centres of the daisies are too pronounced and hard. Paint in with a touch of Mixing Yellow, with a shadow of Yellow Brown.

If you wish to paint small yellow roses, use Mixing Yellow, delicately shaded with Yellow Brown, with a few touches of Deep Red Brown mixed with it. Garlands of tiny white roses are charming with green tints or scrolls. The white of the china answers for the high lights, while the shadows are painted with Brown Green and Yellow Brown. White and green is always a refined decoration, especially for table service.

ANNA B. LEONARD.

DELFT GREEN MONOCHROME.

The plaque by Mr. Charles Volkmar is a pendant to the one given last month. The popularity of the new color seems assured. Without the aggressive character of Delft Blue, it harmonizes with gold, and is also sufficient in itself. It is suggestive of most simple treatment, and whether employed for decorative purposes or for table service, its soft, neutral tones appear delicate and refined. For the tea or breakfast table in the country or at the seaside, it would seem to be especially appropriate. The one color with the necessary mediums and brushes might constitute the china painter's whole equipment for a summer outing. Vitriifiable water-colors have the advantage of cleanliness and freedom from odors, and the combination of water and oil colors would enable one to finish such work quite satisfactorily for one firing.

As to designs, while, as with any other monochrome, all subjects may be treated, those that have been given in recent numbers of *The Art Amateur* for the so-called "broad water-color style," will be particularly available. The scrolls which are intended for raised gold will be carried out in color, accentuated with stronger touches; all the rest in simple light and shade as indicated. Even the adoption of the rim of gold at the edge is optional—one of color may be substituted. The designs for a game set by Mr. Volkmar, and also those for plates and tiles in Delft Blue will all be useful. But our "colonial dames" and "daughters" may show their patriotism by substituting characteristic American subjects. We have a few old windmills of our own, and we have picturesque old houses, each with a story, some ruins of fortifications, and the old missions in California that are good subjects, and a land teeming with points of beauty and historical interest. A list of American lakes, or rivers, or of coast views would each give every phase of scenery, from the country of snow and ice to the luxuriant vegetation of the South, and collecting the material for these would be a pleasant task.



"LOVE RULES THE WORLD." ENGRAVED BY ROUSSEAU AFTER A PAINTING BY WAGREZ.

the next time use darker greens, Moss Green V and Brown Green; sometimes a touch of Deep Red Brown in stems and for dark leaves, but do not cover up that delicate green of the first fire; make the second leaves go in another direction. Then a few shadowy leaves of Violet-of-Iron, Deep Blue Green, and Pearl Gray. This latter is a useful combination of colors, for you can make a warm or cold gray just as you like by adding more or less of the warm Violet-of-Iron. There are any number of combinations for grays and it is better to have a variety of tones, besides being able to mix your own combinations from colors you may have on your palette.

To return to the garland of roses, I like occasionally to have little white daisies introduced. Paint them first with Brown Green in little, sharp, clear petals, and in the second fire touch with white enamel. Be careful to have the daisies only as an accessory to the roses—they must not be nearly so large nor so prominent. Another fault I

THE ART AMATEUR.

THE SUPPLEMENT DESIGNS.

CHINA AND GLASS DECORATION.

The Plaque Decoration (No. 1790) has a border of Royal Green powder color, which is dusted on the panels in the border, being wiped out carefully, as any particles of color that may accidentally have been left will be sure to show after the firing. These panels are outlined in flat gold scrolls; the rest of the gilding is in raised paste. The garlands of small flowers should be modelled carefully with paste and covered solidly with gold after firing. Paint the roses for the first fire with Rose Pompadour, deepening in the centre with a touch of Ruby Purple. For the second firing, accent with Carmine No. 3, very pale, and touches of white enamel. The leaves and stems are in cool gray greens. Put a shadow of warm gray behind the darker roses. Finish the plaque with a row of large paste dots, and when covering them with gold put it around the dots, so as to give the appearance of a small scallop.

Cup and Saucer (No. 1799). These conventional blackberries will look exceedingly well if done either in raised paste or in color. For the latter treatment, use Violet-of-Gold, Deep Blue Green, Dark Blue, and Ruby Purple for the berries. The Violet-of-Gold and Deep Blue Green are for the first firing. Keep the high lights rather blue. In the second firing deepen the shadows with Dark Blue, a touch of Ruby Purple, and occasionally a little Brown 4 or 17. The leaves are painted with Apple Green and Mixing Yellow, then shaded with Brown Green. The stems need Brown Green and Moss Green V.

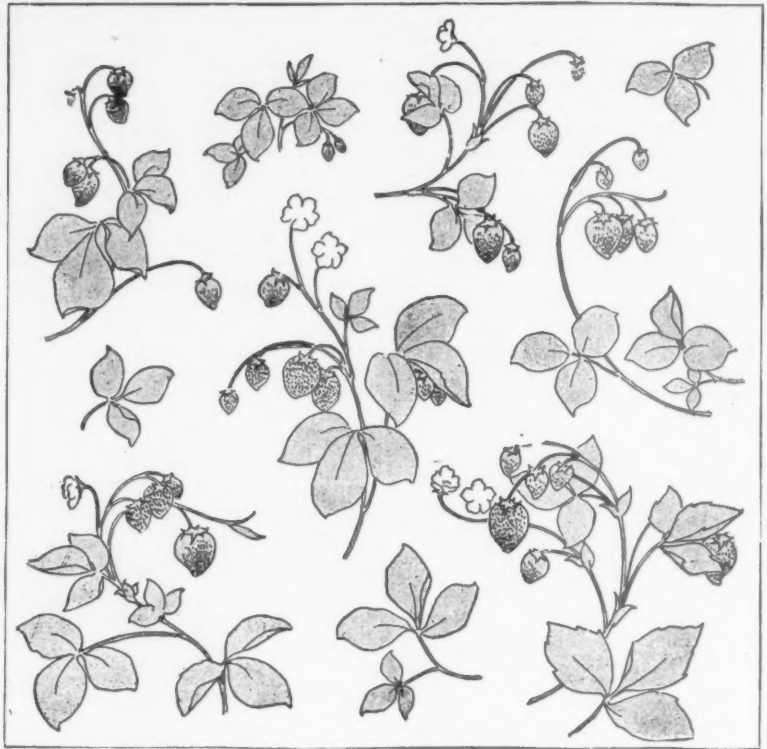
Asters (No. 1798).—Paint the dark flowers with Cardinal Red, and blend the points of the leaves to rich orange red and yellow. Dry very hard in an oven, or fire. Then wash over the centres Deep Ruby Purple. The hearts of the flowers are light green and yellow. The green stems, being very fragile, should be indicated with Moss Green and Mixing Yellow. The light asters are yellow blended to orange red, with delicate white flowers nestling among them.

The scrolls are gray, or of gold. The design can be adapted to various shapes of china.

The Renaissance Border (No. 1791) will be found exceedingly useful for the decorations of both china and glass. You can either put in the scrolls in raised

and green, and afterward outline them most carefully in Violet-of-Iron or Black. The same treat-

whole with a couched thread of Japanese gold, or a fine cord as near gold color as possible. For the



STRAWBERRY DECORATION FOR AN EMBROIDERED CUSHION.

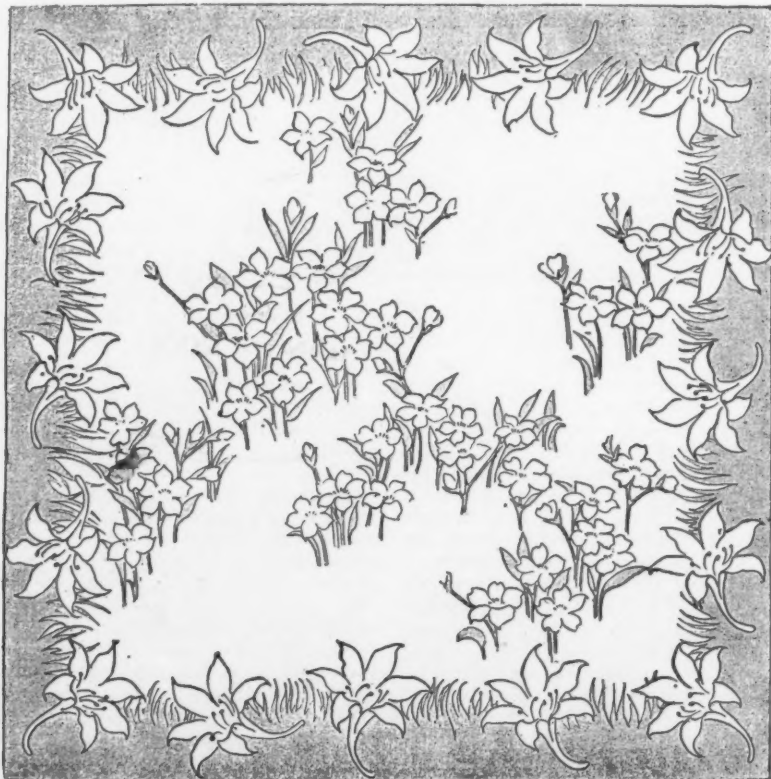
ment may apply to glass decoration, only in that case it is necessary to use the glass colors.

THE EMBROIDERY DESIGNS.

The Conventional Border (No. 1794) is well suited for appliqué work. It may be done in rich materials

design under consideration, the blossoms, foliage, and buds may be of the white linen veined with gold thread; the stems between the forms should be filled inside of the couched lines with linen thread. The circles behind the blossoms should be of laid gold or put in with gold-colored linen thread. The effect of such a treatment will be found both novel and charming. Any pale-colored "art" linen would make a good background.

The Running Border (No. 1797) with conventionalized dogwood for its motive will be found useful for a variety of purposes. It would be appropriate for the ends of a bureau or sideboard scarf. It would look well also around a long table scarf. The flowers should be worked solidly in long and short stitch, in delicate shades of pink or with white shaded with yellow green. The stamens are represented with French knots. The foliage may be done either solidly or semi-solidly. The stem should be brownish in tone, but not too dark. Another method of treatment would be to work the whole design in white or colored linen.



LILY DECORATION FOR AN EMBROIDERED CUSHION.

paste lines, afterward covered solidly with gold, or you may paint the scrolls in color, using blue, yellow, if desired, but one of the latest methods is to "ap- pliqué" white on to colored linen, then to outline the

ENLARGED to the proper dimensions, the square floral design shown on this page would with a pale silk or satin ground make a very dainty handkerchief-case. The border should be of the same tone as the ground, but of a much deeper shade. The ragged edge may be outlined with filo-floss or outline silk. The lilies can be worked in solid embroidery with long and short stitch both around the border and within it. If this method be found too tedious, the large single lilies can be appliquéd, and the smaller ones outlined with long and short stitch, thus making them semi-solid. The latter plan would be effective for a sofa-cushion. Taken exactly the size given herewith, a dainty pincushion could be made by placing the embroidered square cornerwise, and finishing the edge of the cushion with a very full lace ruffle with butterfly bows at the corners of satin ribbon. For a pincushion the embroidery should be on bolting-cloth over colored satin. The powdered design of strawberries and blossoms can be utilized in many ways according to the degree of enlargement. It is by no means necessary to place the sprays as closely together as here represented. The best effect can be gained by representing the natural coloring in more delicate tones. Only solid embroidery will really show up the design properly. A pretty set of doilies with centre-piece could easily be arranged from this motive. For larger work it would serve for sachets, bureau scarves, cushions, blotters, and many other trifles for use or ornament.

The Square Doilies (No. 1795) will look well if done either in strong outline stitch or worked solidly. Use the new colored embroidery cottons. They are very pleasant to work with, being soft in texture. They come in a number of shades, but the tones are somewhat more pronounced than those of the silk threads. The best ground material, if the design is worked in cotton, would be *écru* linen, not too fine in texture.

NEW PUBLICATIONS.

THE ALHAMBRA, by Washington Irving, with an introduction by Elizabeth Robins Pennell, illustrated with drawings of the places mentioned by Joseph Pennell. This edition of Irving's famous classic, the latest addition to the Cranford Series, is noteworthy in more than one respect; in the first place, it is a careful reprint of the text as it was finally revised by the author, beautifully printed, and bound in the rich, yet chaste style of the series of which it forms a part; in the next it has a careful, critical, and sympathetic introduction by Mrs. Joseph Pennell, who, with her husband, has lovingly lingered in Washington Irving's footsteps wherever they strayed in sunny Spain, and last, but not least, it is profusely and sympathetically illustrated by Joseph Pennell in a manner which greatly enhances its value. His crisp and delicate architectural and landscape drawings, with their happy appreciation of topographical and local characteristics—often quaint and unexpected, but none the less truthful—are delightful adjuncts to a delightful text. But books like this are books to be read first of all, and should be made so as to admit of their being read without distraction; and we are purists enough to insist that the breaking up of the printed page in the rude and ruthless manner so often employed by Mr. Pennell is an offence against what should be the first canon of taste in the decoration of books. It seems to us that only as head and tail pieces are pictures admissible upon the printed page of a little classic of this kind, or, perhaps, as thumbnail sketches on a broad and ample margin; the printed page should be left intact. It is only just, however, to Mr. Pennell to say that in most cases the illustrations in the text show admirable feeling for harmony of color with the type arrangement. Those out of the text are altogether appropriate and charming, and to quote Mr. Whistler, who wrote about the exhibition of these original lithographs at the Fine Art Society's rooms in London: "There is a crispness in their execution and a lightness and gaiety in their arrangement as pictures that belong to the artist alone, and he only could, with the restricted means of the lithographer, have put sunny Spain in these frames." The publishers issue an *édition-de-luxe* of five hundred copies on hand-made paper, which contains lithographic proofs of twelve special full-page plates. This limited edition should have special attractions for collectors, and will doubtless speedily become scarce. (New York: The Macmillan Company, \$2.00 and \$12.50.)

THE LAND OF THE CASTANET is a collection of somewhat superficial sketches of Spain and its people, by H. C. Chatfield-Taylor. He is most successful in those chapters dealing with Spanish society and the common people of Spain. (Chicago: Herbert S. Stone & Co., \$1.25.)

IN THE FIFTY ORIGINAL SKETCHES in pen and ink which Phil May has called *GUTTER-SNIPES*, he has displayed to the fullest extent his power of using "the language of the line." In fact, owing to his constant and repeated elimination, his method might almost be called the shorthand language of the line. But this power has not been acquired without much hard work. Many of his sketches, which look as if they were done with a few strokes of the pen, are first complete drawings, from which he has gradually taken away all the superfluous accessories, leaving at last the few lines necessary to depict the character, the type, or the emotion he wishes to present. This was for a long time his earlier method. Part of the contents of this volume are jottings from sketch-books, and there are more careful compositions, but all are characteristic of the types of gutter children with which London abounds. They are humorous, pathetic, and true. The slightly caricatured portraits of himself and his publisher, Mr. Andrew Tuer, are among the cleverest things in the collection. (Imported by the Macmillan Co., \$1.50.)

THE RELATION OF LITERATURE TO LIFE.—The subject chosen by Mr. Charles Dudley Warner for the first essay in this volume is a large one, but he only touches the fringe of it, albeit in a manner which is full of suggestion to the thoughtful reader; the other essays, which, so to speak, cluster around it, deal with various questions concerning literature and culture, and are all infused with a desire to bring about a proper appreciation of the value and importance of both. The chapters on "Modern

Fiction" and "The Novel and the Common Schools" deserve the thoughtful attention of all those who have the educational progress of the country at heart. It is hard to understand why the chapters entitled "A Night in the Garden of the Tuileries" has found a place in the volume. (New York: Harper & Bros., \$1.50.)

LITERARY LANDMARKS OF FLORENCE, by Laurence Hutton. Like the other volumes in this admirable series, this one tells of the houses that have been made famous by literature and by literary men and women. It is interesting to note how many names connected with America occur. It was in Florence that lived Amerigo Vespucci, who gave his name to our continent, and Hawthorne, Longfellow, Cooper, Lowell, Bryant, and "Mark Twain" have all left memories behind them in the city made famous by Dante, Byron, Shelley, and Landor. (New York: Harper & Bros., \$1.00.)

ON THE BROADS.—The Broad, as the inland waters which lie behind the sea front of Norfolk, England, are called, have of recent years become a fashionable summer resort of the overworked and well-to-do Londoner, and visitors from this side have, of course, found them out. Mrs. Anna Bowman Dodd, whose similar books of European travel are much esteemed, is an entertaining courier, and this account of a trip she made among these delightful and unique waters is as charming as the Broad themselves. It is not a volume of mere travel talk or tiresome description, but a pretty and vivacious story as well, with a little love episode artfully interwoven. It is illustrated by Joseph Pennell, and is produced in luxuriant style. (New York: The Macmillan Co., \$3.00.)

HOW TO LISTEN TO MUSIC.—This thoughtful and thought-provoking little book, by H. E. Krehbiel, the musical critic of *The Tribune*, and author of many profound studies in music, consists of a series of hints and suggestions to untaught lovers of the art. The various chapters, which are really brilliant treatises written in an attractive style, free from technicalities, yet thoroughly accurate in all their details, deal with the recognition of musical elements, the Content and Kinds of Music, the Modern Orchestra, the Orchestral Concert, the Piano-forte Recital, the Opera, Choirs and Choral Music, and the Musician, the Critic, and the Public. The introduction contains many amusing illustrations of the adage that a little knowledge is a dangerous thing, and abundantly proves that the need for such a book existed. There should be a cheap popular edition, and it should be offered for sale at the doors of every concert room and opera house. (New York: Charles Scribner's Sons, \$1.25.)

A BOOK OF COUNTRY CLOUDS AND SUNSHINE.—Text and illustration, by Clifton Johnson, deals with farm and village life in New England, and as much with the clouds and sunshine of human life itself as with those of nature. The farmer and his ways, village life and character, the charm of a home of humble comfort, of the country sweetness, and of the country mode of living are all sympathetically described in this handsome quarto volume, which is somewhat garishly illustrated by a series of "half tones" from photographs and very prettily decorated with a number of artistic head and tail pieces in ordinary line process work. (Boston: Lee & Shepard, \$2.50.)

NAVAL ACTIONS OF THE WAR OF 1812 contains a full account of the most prominent engagements in which our regular service took part during the last war with England. Mr. James Barnes writes with enthusiasm, and knows how to make the most of his stirring subject. His narrative is graphic and truthful, and the lives of the more important commanders are concisely sketched. In his introduction Mr. Barnes gives us a resumé of the condition of affairs that led up to the war, and he finally shows its effect upon American commerce. If Englishmen may look back with pride to the days of Nelson and of Trafalgar, surely Americans may glory in the doings of the plucky old sea-dogs of 1812 without keeping alive any feeling of hatred for a former foe. Pride in a glorious past should, as our author says, "serve to build up that national 'esprit de corps' without which no country ever stood up for its rights and willed to fight for them." This handsome volume is a worthy and fitting monument to the gallant heroes who defended our flag and our commerce against unjust aggression. It is illustrated in color and in black and white by Carlton T. Chapman. (New York: Harper & Bros., \$4.50.)

WITHOUT PREJUDICE is the title given by Mr. I. Zangwill to a series of "causeries," which were contributed by him for several months to *The Pall Mall Magazine*. These, with some other of his writings, form the volume before us, which is full of piquant variety. In a familiar, independent, and egoistic manner he buttonholes his reader and talks

to him about men, women, and books, life, manners and customs, and in a word upon almost every subject that has attracted public attention during the past two years. (New York: The Century Co., \$1.50.)

BEAUTY AND HYGIENE is a simple and concise guide to the cultivation and preservation of health and good looks. Its chief value lies in the abundance of well-approved receipts. (New York: Harper & Bros., \$1.00.)

THE MYSTERY OF SLEEP, by John Bigelow, is poetical and pretty, but utterly unscientific. His theme is that the changes wrought by sleep are psychological and not physical, that the night-time of the body is the day-time of the soul; and upon this he has built up a whole series of propositions which are full of beautiful thoughts and reverent inspirations, but which cannot be accepted by those moderns who accept the Huxleian theory of the physical basis of life. (New York: Harper & Bros., \$2.50.)

FICTION.

GASTON DE LATOUR, an unfinished romance by the late Walter Pater, prepared for the press by Charles L. Shadwell, will be "caviare to the general," but it will be read with pleasure, not unmingled with regrets, by the many cultivated admirers of that able critic. It is a subtle and skilful bit of character study and analysis, written in Mr. Pater's somewhat severe and exquisitely polished style. (New York: The Macmillan Co., \$1.50.)

A CHILD OF THE JAGO.—Powerful and gruesome as is this terribly true tale of the London streets, the characters are but puppets and the author is a mere showman. He does not let us see into the minds and motives of the people he describes, for he cannot get there himself. He knows them only as Sir John Lubbock knows ants and bees. In other words, Mr. Morrison is a careful observer, but not an artist. (Chicago: Herbert S. Stone & Co., \$1.50.)

A PURITAN BOHEMIA is a pretty little story of art student life in a New England town. There is a great deal of interesting talk in it about theories of art and life, and the love interest is sufficiently complicated to be mildly exciting. One of the minor characters, Annabel, who is as amusing as Frank Stockton's Pomona, is a creation upon which Margaret Sherwood (author of an "Experiment in Altruism") may be sincerely complimented. (New York: The Macmillan Co., 75 cents.)

A GOLDEN AUTUMN has for its central theme the estrangement, separation, and reunion of an interesting but somewhat wayward married couple. Like all of Mrs. Alexander's stories, it is vivacious and full of natural sentiment. (Philadelphia: J. B. Lippincott Co., \$1.25.)

THE FATAL GIFT OF BEAUTY, and Other Stories, by C. E. Raimond, are very clever and amusing satires of some aspects of and situations in would-be genteel, lower middle-class life in London. (Chicago: Herbert S. Stone & Co., \$1.25.)

MEG MCINTYRE'S RAFFLE, AND OTHER STORIES concern themselves chiefly with the doings of Irish low life in our large cities; gruesome as most of them are, there is plenty of the humor which is inseparable from the Irish character. Mr. Alvan F. Sanborn has evidently made his studies from life. (Boston: Copeland & Day, \$1.25.)

POETRY.

SONNETS FROM THE PORTUGUESE of Elizabeth Barrett Browning. This is the third volume of a series of English Love Sonnets exquisitely printed on English hand-made paper at The University Press, with ornamental designs by Bertram Grosvenor Goodhue, and bound in white vellum. The white letter initials appearing in the design can only be accepted as artistically correct on the assumption that they are designed for the purpose of being illuminated. (Boston: Copeland & Day, \$2.00.)

AN AUTUMN SINGER.—Dr. Gould is a singer of many moods, ethical, sentimental, social, and lyric, but his lips have not been touched with the sacred fire. (Philadelphia: J. B. Lippincott Co., \$1.00.)

THE BIBELOT: a reprint of poetry and prose for book-lovers chosen in part from scarce editions and sources not generally known. Another dainty collection of "infinite riches in a little room" is this second volume of Mr. T. B. Mosher's well-known five-cent monthly. (Portland, Me.: T. B. Mosher, \$1.50.)

GOLD STORIES OF '49, by a Californian, are told in blank verse of the dreariest kind. Fortunately there are but fifty-two small pages of it. (Boston: Copeland & Day, \$1.00.)

CORRESPONDENCE.

ENGLISH AND AMERICAN HAWTHORN.
To the Editor of The Art Amateur.

DEAR SIR: I wish to point out as erroneous the illustration in J. Marion Shull's article on the English thorn in your magazine. There is but one hawthorn proper—the *Crataegus Oxyacantha*—the only one indigenous to England, I believe; and this is not, as the author has depicted it (under flower analysis), a plain ovate, acuminate, serrate leaf; but, on the contrary, the English thorn is a broad ovate, obtuse, serrate leaf, with from three to seven lobes, wedge-shaped at the base, and from one and a half to two inches long. The illustration in question is of a leaf rather of a thorn of America, of which there are many varieties. But there is no doubting the English thorn when you see it.

My authority is based on an English work (the title of which I do not recall, but is used by the head gardener of Prospect Park), Asa Grey, Alphonso Wood, A.M., and from specimens from Messrs. Ellwanger & Barry, of Rochester. Note the lobes and the stipules at the base. My object is to defend the fame of the English thorn.

Yours truly,

LONEDO FRAZEE, M.D.S.,
289 Halsey Street, Brooklyn.

The above letter was referred to Mr. Shull, with some leaves of the English hawthorn sent by Mr. Frazee enclosed. Mr. Shull replies as follows:

To the Editor of The Art Amateur:

DEAR SIR: With all due deference to Mr. Frazee I must say that the specimen illustrated was carefully analyzed according to Wood's Class Book and Gray's Manual, and that although a possible discrepancy was apparent concerning the leaves, yet with the characteristics of fruit and seed, it is impossible, according to Gray or Wood, to trace them to anything else than *Crataegus Oxyacantha*. Thus much for the authority upon which the flower illustrated was named.

I am convinced, from the leaves enclosed me, that my specimen cannot be the typical "English hawthorn" as it occurs in England, but there is no evidence I can find, after consulting the works of Gray, Torrey, and Apgar, to say that it may not be a variety of the same.

No one shall be more ready than myself to acknowledge an error when I have found it to be such, and I heartily thank the gentleman for the information received. However, with the exception of my unfamiliarity with the plant as occurring in England, I feel that the following fully justifies my classing the plant as *C. Oxyacantha*, though possibly incorrect to some degree. First, the plant was carefully analyzed (by myself); then another good botanical student, who had made a careful study of it, was consulted, and with the result of placing it in the species *Oxyacantha*, and now finally, after consulting all the works on the subject in the library of Antioch College, and conferring with the Professor of Botany here, I am still unable to locate it elsewhere.

I repeat, that with Gray and Wood it is impossible to trace it to anything else.

As referred to in the article, this genus is an extremely difficult one to classify, the species merging almost imperceptibly into each other, and a slight discrepancy between the shape of the leaves, a rather unimportant characteristic usually, and the written description does not seem a very great obstacle when the more important characteristics harmonize.

Mr. Frazee says the leaves of the English thorn are "broadly ovate," and I believe he is right; but Gray and Wood, whose works were relied upon in the analysis, and, in fact, every authority consulted without exception, even Apgar ("Trees of Northern United States") describe *C. Oxyacantha* as having obovate leaves, and further emphasize it as a prominent characteristic, and in this respect perfectly describing the leaf of the specimen from which the illustration was made.

Thus I trust the editor of The Art Amateur will see that if I have been in error it is not due to a lack of care with which the matter was considered, but rather to a general error pervading the works which have long been relied upon as standards.

Very respectfully,

J. MARION SHULL,
Yellow Springs, O.

SUNDRY OIL PAINTING QUERIES.

"A NEW READER."—(1) It takes about two days for Poppy Oil to dry. (2) Glazing is used by artists of the modern schools generally only as a last resort, and is rarely taught as an orthodox method. It consists in changing the entire tone of a picture or part of a picture by the application of some one color made transparent by some medium—such as oil. Scumbling is using an opaque color in the same way.



Lighter tones are obtained by scumbling, and darker by glazing. For instance, let us say, a landscape when finished appears too cold in general tone to the painter, who does not wish to repaint solidly the whole picture; he therefore takes some good transparent yellow, and mixing it with oil, goes over the whole surface of the canvas with the color, using a short, strong bristle brush, and rubbing the color well in. When finished, the whole effect of the picture will be much warmer in tone; this shows the result of glazing when done in the proper way.

"LEAGUES."—(1) The spottiness is easily explained: Some of your colors have "dried in." You can restore their brilliancy by applying a little "French retouching varnish" thinly with the finger. (2) Any color may be rendered transparent by mixing it with sufficient clear oil. Poppy oil is best for this purpose. (3) To paint peach blossoms use Rose Madder; for shadows, White, Ivory Black, and Yellow Ochre, with a touch of the Rose Madder; for high lights White and Rose Madder, with a touch of Cadmium Yellow.

PEN AND CHARCOAL DRAWING.

J. P.—Effects of color and light and shade are got with the pen either by masses of parallel lines called "tints," or by cross-hatching, or by various sorts of stippling. It is plain that the lighter the tone, the finer should be the lines or dots and the more open should be the treatment; that is to say, that the lines or dots should be farther apart. If the drawing is intended for reproduction, this rule cannot be departed from. It will not do to use pale or grayish ink, as a drawing made with it will not photograph satisfactorily, but will come out with the lines broken, or "rotten," as they are technically called. The ink should be jet black. Drawings in red or in brown ink sometimes photograph well, but those in blue or gray seldom, if ever.

"WOOLLY WEST."—(1) Two different methods are treated of—the one in which the charcoal-point is used alone, the shading being put in with lines which are not blended, no stump or rubbing together of any kind being allowed; and the other in which the charcoal is blended with a stump, no lines being visible in the modelling. The latter is the method generally employed in art schools. A limited use of the crayon point is allowed even in charcoal drawing. In crayon portraiture the charcoal, of course, may be freely used; for if lightly put on it is easily effaced by dusting. (2) The paper for charcoal drawing is of a different quality or grain from that used on crayon work. It should be of a yellow white tint, and a fine and even grain. If too rough the charcoal will catch too strongly, while, on the other hand, if it is too smooth, it will not produce a good shading. Like paper for crayon work, it should be stretched.

INTERIOR DECORATION.

STREET.—For the walls of your hall and staircase, have a three-foot dado of Japanese leather paper. Have the upper part of the wall flatted (i.e., painted without gloss) in terra-cotta color and separated from the dado by a dark, wooden rail; the ceilings kalsomined a light buff. Have the stairs and skirting-board painted to match the color of the dining-room doors.

S. T. P.—(1) Japanese burlap is not only a rich and inexpensive covering for screens, but it is admirable for covering the walls of hall, library, or dining-room. It may be had in plain bronze effects, rough in surface, and showing variously a ground of green, yellow, red, or other color beneath the rough



metallic surface. It may be stencilled or otherwise decorated. (2) A good "overdoor treatment" is to have an ornamental design carried up in wood to match the woodwork beneath. The design can include a shelf for bric-à-brac, or enclose a space or divided spaces to be filled in with decorative paintings. For these, a gilt frame, not too elaborate, is best as a rule, although sometimes plain wood, or painted frames, to match the woodwork, are used with excellent effect for overdoors.

SUNDRY QUERIES ANSWERED.

S. P. S.—The catalogue of F. W. Devoe and C. T. Reynolds Co. gives a detailed list of materials for miniature painting. For a list of the Ivories, see page 64; the Steel Erasers, page 77; Red Sable Water-Color Brushes, page 209; Brown or Black Sable Water-Color Brushes, page 214; Red Sable Pencils, page 250; Camel's-Hair Pencils, page 257; Liquid Ox Gall, etc., page 55. All the other materials required are those used in water-color painting.

ART STUDENT.—Both plans are good. We do not advise you, however, to try the milk-bath process if you are so "exceedingly awkward." Here is still another way of fixing charcoal drawings: Dissolve as much gum shellac in a pint of alcohol as it will hold, and let the preparation stand for several hours. Then strain it through a fine sieve or linen cloth. When it has settled and become quite clear, wet the back of the drawing thoroughly with a large bristle brush while the picture is being held vertically before you. The picture is liable to be destroyed if it is allowed to touch any substance before the charcoal has become firmly "set."

IN regard to our answer to O. C. F., in our March issue, we have a letter from S. Gensbeck, of J. B. Owens Pottery Co., Zanesville, O., who says: "I would state that in my capacity as ceramic chemist, I find it a duty to help the ceramic industry of this country wherever I can. In this case, I would be willing to sell O. C. F. as many pounds of prepared white clay and colored glazes as he wants to buy; the only thing he has to do is to inform me what kind of pottery he wants to make, and I will readily assist him."

SAMPLES of Winsor & Newton's oil vehicles and water-color papers received by us lately for criticism were sent to a well-known painter, who reports as follows: "I find the samples very satisfactory, especially for the covering of rather large surfaces. The poppy, linseed, and walnut oils prepared with turpentine work almost as fluidly as pure turpentine would do, allowing the surface to retain its brilliancy, when work done with turpentine as a medium would become absolutely dead. Those mixed with petroleum, while hardly perceptibly different from the first named, dry rather more rapidly, also retaining their initial brilliancy. Those with a basis of oil of spike work agreeably for draperies, etc., and are especially useful on any very absorbent surface."

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Now that the summer-time is coming on, materials for slip covers will claim attention. The French and English crêtonnes just imported, chiefly in the Pompadour style, are cheap and attractive, and the linen Jacquards, a specialty of Messrs. Altman & Co., are particularly suitable for this purpose.

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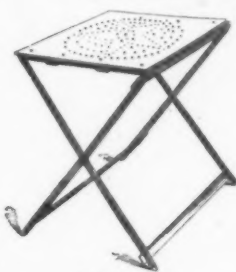
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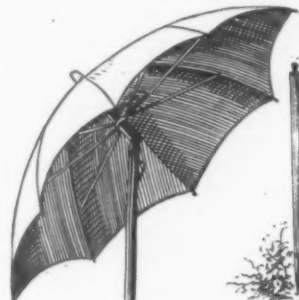
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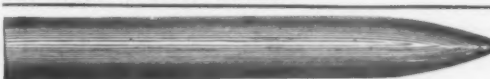
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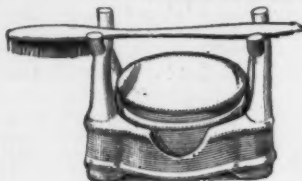
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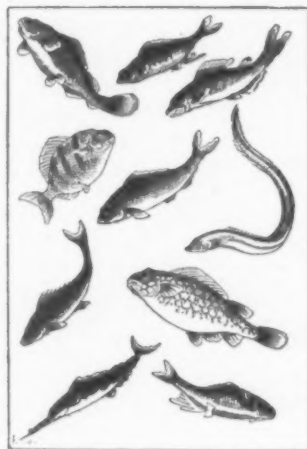
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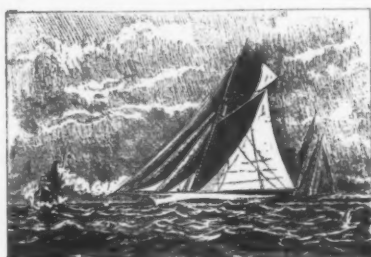
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